## Serban Nichifor

# SACRED MUSIC
## (1993-1994)


- Missa Actio Gratiarum Oecumenica (1993) – p. 001
- Missa Brevis (1993) – p. 034
- On The Road To California (1993) – p. 054
- Epikaletai (1994) – p. 066
- In Celestibus Regnis (1994) – p. 086
- Via Crucis (1994) – p. 099


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Durée: ca 25'50"

Şerban NICHIFOR

# M I S S A

## [Actio Gratiarum Oecumenica]

pour

ensemble vocal"a capella"(8 voix)

- Kyrie
- Gloria
- Credo (ad libitum)
- Sanctus
- Agnus Dei

NB - Cette partition peut être utilisée tel quel par les interprètes.

Serban NICHIFOR

MISSA

<< ACTIO GRATIARUM OECUMENICA >>

EN L'HONNEUR DE SA SAINTETÉ LE PAPE

J E A N  P A U L  II

Saint Père,

Comme compositeur et christifidelis catholique,
c'est avec le plus profond amour chrétien que j'ose à Vous offrir,
à l'occasion de Votre si heureux anniversaire, cette Messe dédiée
de tout coeur à Votre Sainteté !
Je Vous prie d'agréer, Saint-Père, l'expression de mes meilleurs
voeux de santé, bonheur et succès dans votre mission divine.

LAUDEMUS JESUM CHRISTUM !

Dr.Serban NICHIFOR
Str.Principatele Unite 2
Vila I, Ap. 7
70.512 BUCAREST,ROUMANIE

Bucarest, le 10-V-1999

I

Ojcu Świętemu

Janowi Pawłowi II

Şerban NICHIFOR

# M I S S A

## [ Actio Gratiarum Oecumenica ]

pour ensemble vocal a capella
(8 voix)

- 1.) KYRIE (EKTENIA) - Processio (Λιτανεια) - ca 3';
- 2.) GLORIA (ΔΟΞΟΛΟΓΙΑ) - Antiphonia (Αντιφωνία) - ca 5'10";
- 3.) CREDO (ΠΙΣΤΕΥΩ) - Hymnus (Υμνος) ad libitum - ca 8';
- 4.) SANCTUS (ΤΡΙΣΑΓΙΟΝ) - Antiphonia (Αντιφωνία) - ca 4'10";
- 5.) AGNUS DEI (ΑΓΝΟΣ) - Processio (Λιτανεια) - ca 5'30".

Durée totale: ca 25'50"

## ARGUMENT

Conçue dans l'esprit de l'oecuménicité patristique, cette Messe essaie de réitérer la configuration du rituel musical paléo-chrétien. Dans la perspective ecclésiologique, la Liturgie primaire a été cristallisée dans les siècles IV-V après J.-C., aussi par les contributions musicales des Saints Parents Ambroise de Milan, Nicétas de Rémésiana et Ephrem d'Edesse, selon les traditions apostoliques qui représentent l'origine commune des formulaires liturgiques occidentales et orientales, ayant un caractère pérenne, unitaire et universel (apud "Consensus Ecclesiae Dispersae").

Les formes (Processio[α], Antiphonia[β], Hymnus[γ]) évoquent cette musique archaïque[δ], mais c'est surtout l'esprit du Saint Augustin ("Deus, cuius legibus in aevo stantibus motus instabilis rerum mutabilium perturbatus esse non sinitur frenisque circumeuntium saeculorum semper ad similitudinem stabilitatis revocatur" - "Soliloquiorum", I, 4) et celui du Concile Vatican II ("Unitatis redintegratio") qui ont inspiré cette Messe, considérée aussi comme "Actio Gratiarum Oecumenica" (apud le Diacre Florus de Lyon, IX$^{e}$ siècle).

x ——————— x

- α) la procession, sous la forme de la "litanie" (=prière), faisait partie du du rituel nocturne, dans les catacombes, pendant les persécutions (s. I-IV apr. J.-C.
- β) d'origine hébraique (synagogale), l'antienne est une forme responsoriale dans la tradition judéo-chrétienne.
- γ) d'originne païenne (gréco-latine), l'hymne est assimilé dans le christianisme sous la forme du récitatif "recto-tono" - déclamation chantée, pièce syllabique "en grec et en latin" (apud Saint Césaire d'Arles) ayant une structure ékphonétique, basée sur les accents prosodiques.
- δ) musique dont les principes esthétiques sont exposés par le Saint Nicétas de Rémésiana, dans ses traités "De vigiliis servorum Dei" et "De psalmodiae bono".

Ensemble vocal "a capella"

(13 Soprani, 11 Alti, 11 Tenori, 10 Bassi)

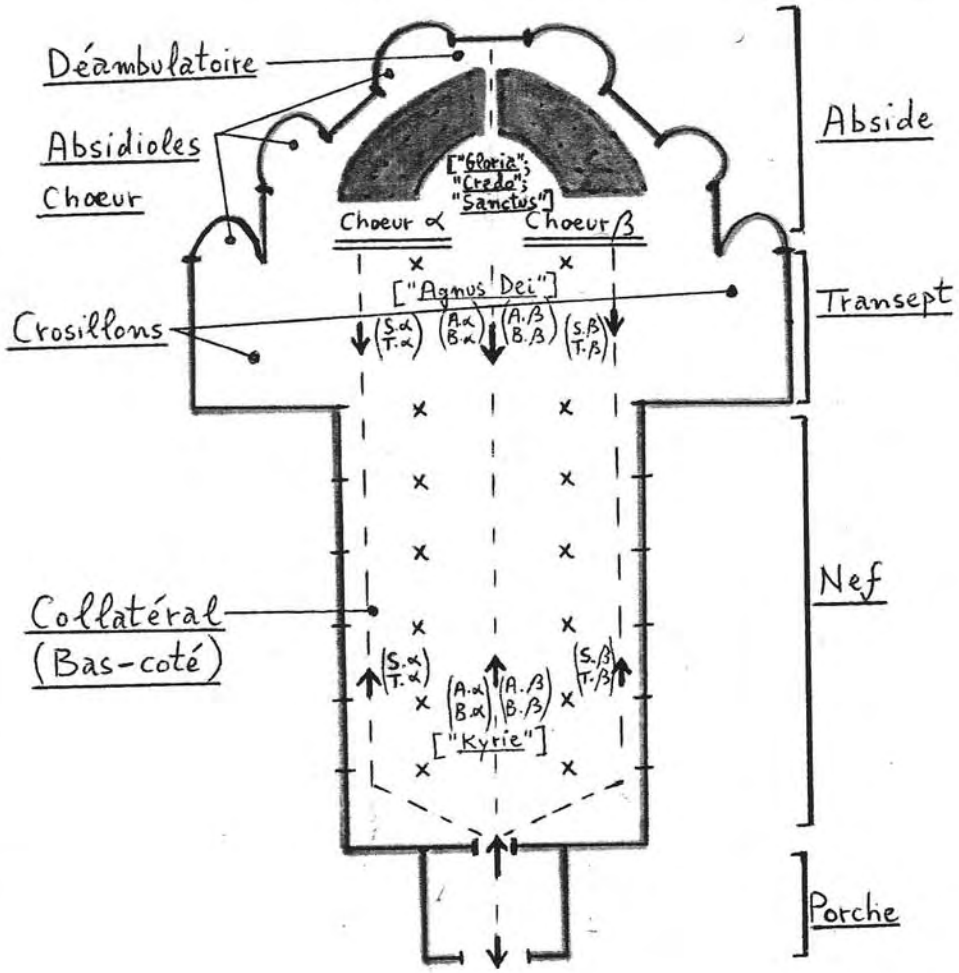
| Coro α | Coro β |
|---|---|
| (7 S., 6 A., 6 T., 5 B.) | (6 S., 5 A., 5 T., 5 B.) |

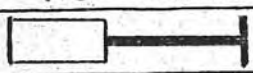
Emplacement des Choeurs α et β

dans une église en forme de croix latine

Nota Bene: ↑ = voie(s) d'accès dans l'église, pendant la procession initiale ("Kyrie")-mouvement non-obligatoire(ad libitum);

↓ = voie(s) de sortie de l'église, pendant la procession finale ("Agnus Dei")-mouvement non-obligatoire(ad libitum).




| Explications de quelques symboles temporels du discours musical | |
|---|---|
| $\frac{2}{4}\,\frac{3}{4}\,\frac{4}{4}$, etc. = giusto(mesuré) | $\frac{3}{4}$(~) = giusto, poco(quasi-)rubato |
| ~ = rubato(section libre, non-mesurée strictement); durée approx. en secondes | |
|  = cellule répétitive, ayant une micro-structure ordonnée | |
| = cellule répétitive, ayant une micro-structure libre(aléatoire) | |

Durata: ~25'50"

# MISSA

## [Actio Gratiarum Oecumenica]

— EN L'HONNEUR DE SA SAINTETÉ LE PAPE JEAN PAUL II —

Motto: "PER CHRISTUM"

## 1.) KYRIE (EKTENIA)

- Processio (Λιτανεια) -

Maestoso (♩~54), con pietà

γ CORO: 7 S. 6 A. 6 T. 5 B.

β CORO: 6 S. 5 A. 5 T. 5 B.

(col Sonagli sospesi - tremolo dolce ad libitum)

*) P semplice

Ký-ri — e — e — lé-i-son —

(col Sonagli sospesi - tremolo dolce ad libitum)

*) P semplice

Ký-ri — e — e — lé-i-son —

PP liscio (respirazione individuale)

11

α: S. A. T. B.

PP liscio (respirazione individuale)

P

Ký-ri — e e — lé — i — son —

β: S. A. T. B.

P

Ký-ri — e e — lé — i — son —

PP liscio (r.i.)

21

α: S. A. T. B.

PP liscio (r.i.)

(col Sonagli sospesi - tremolo dolce ad libitum)

*) P semplice

Chri — ste — e — lé-i-son —

Chri — ste — e — lé-i-son —

P

β: S. A. T. B.

(col Sonagli sospesi - tremolo dolce ad libitum)

*) P semplice

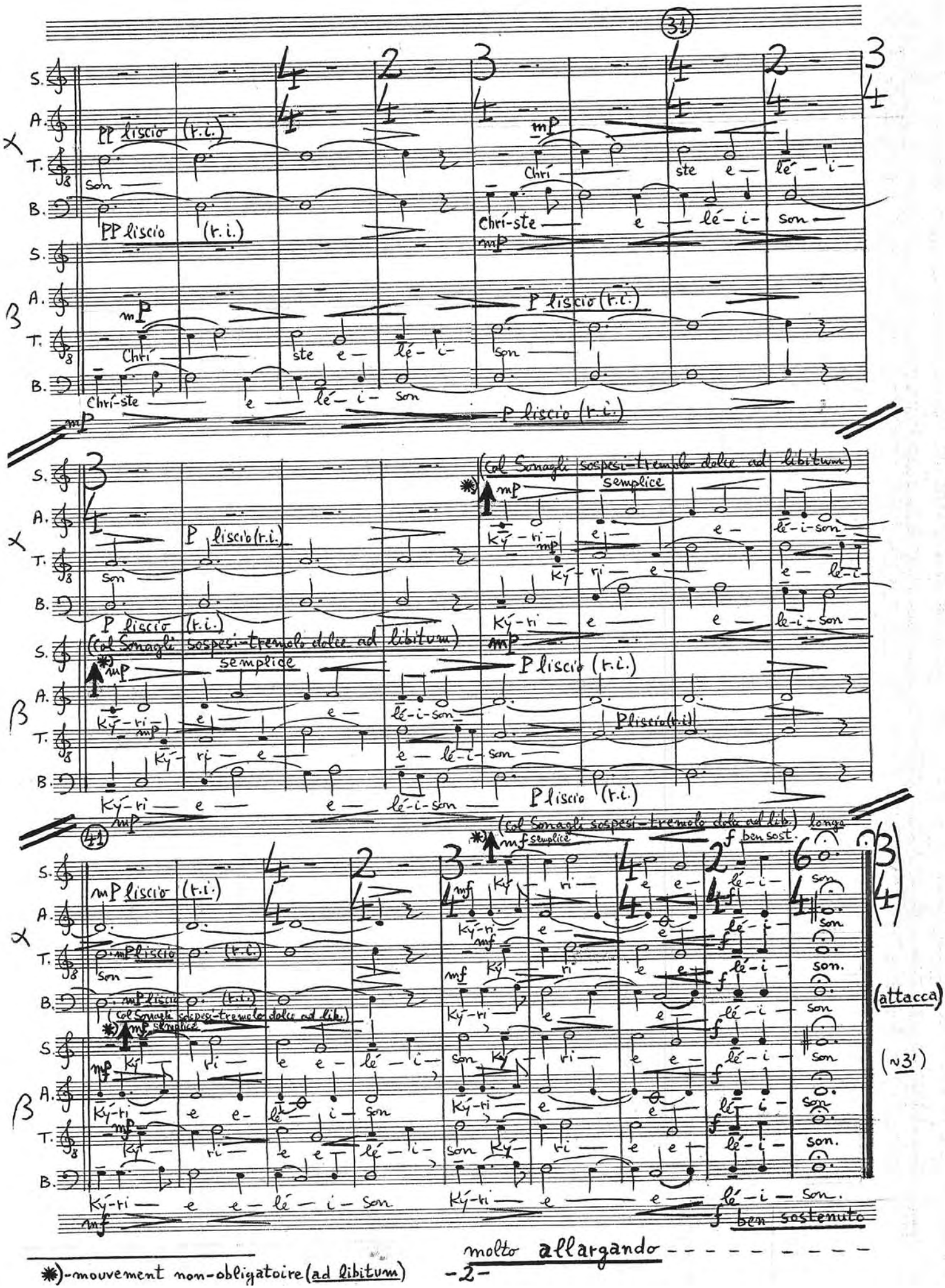
Chri — ste — e — lé-i-son —

PP liscio (r.i.)

Chri — ste — e — lé-i-son —

P

PP liscio (r.i.)

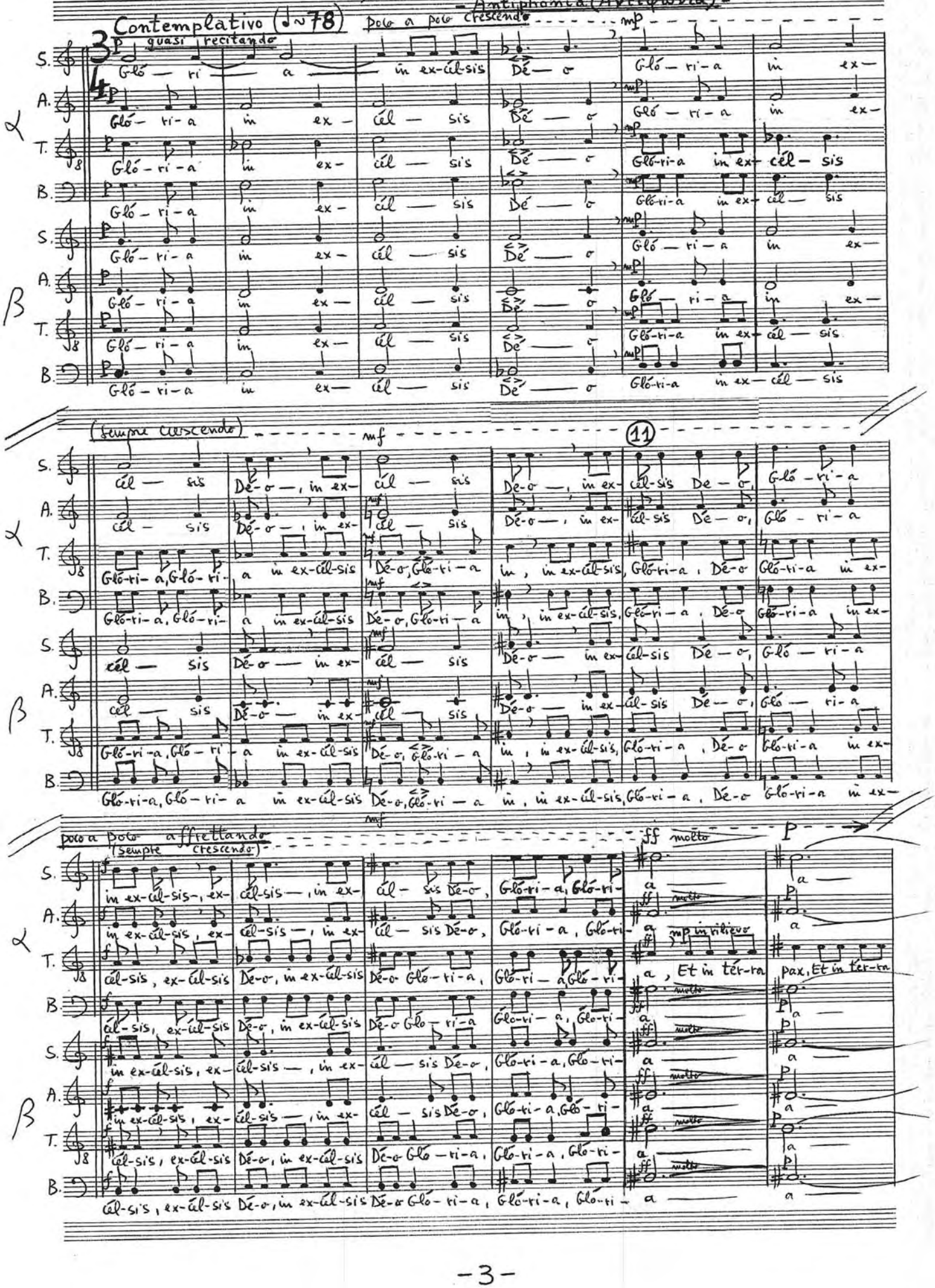


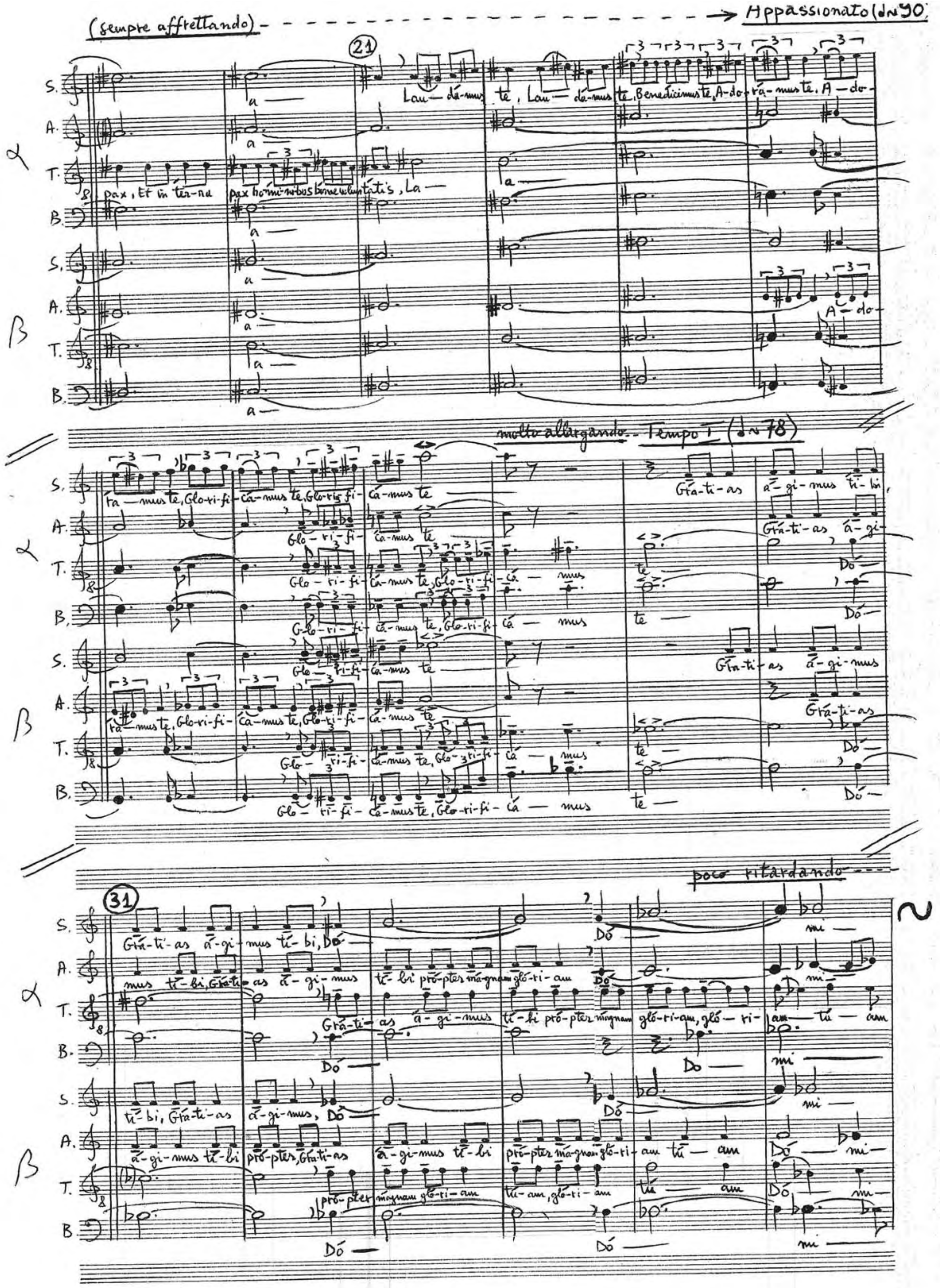

*)-mouvement non-obligatoire (ad libitum)

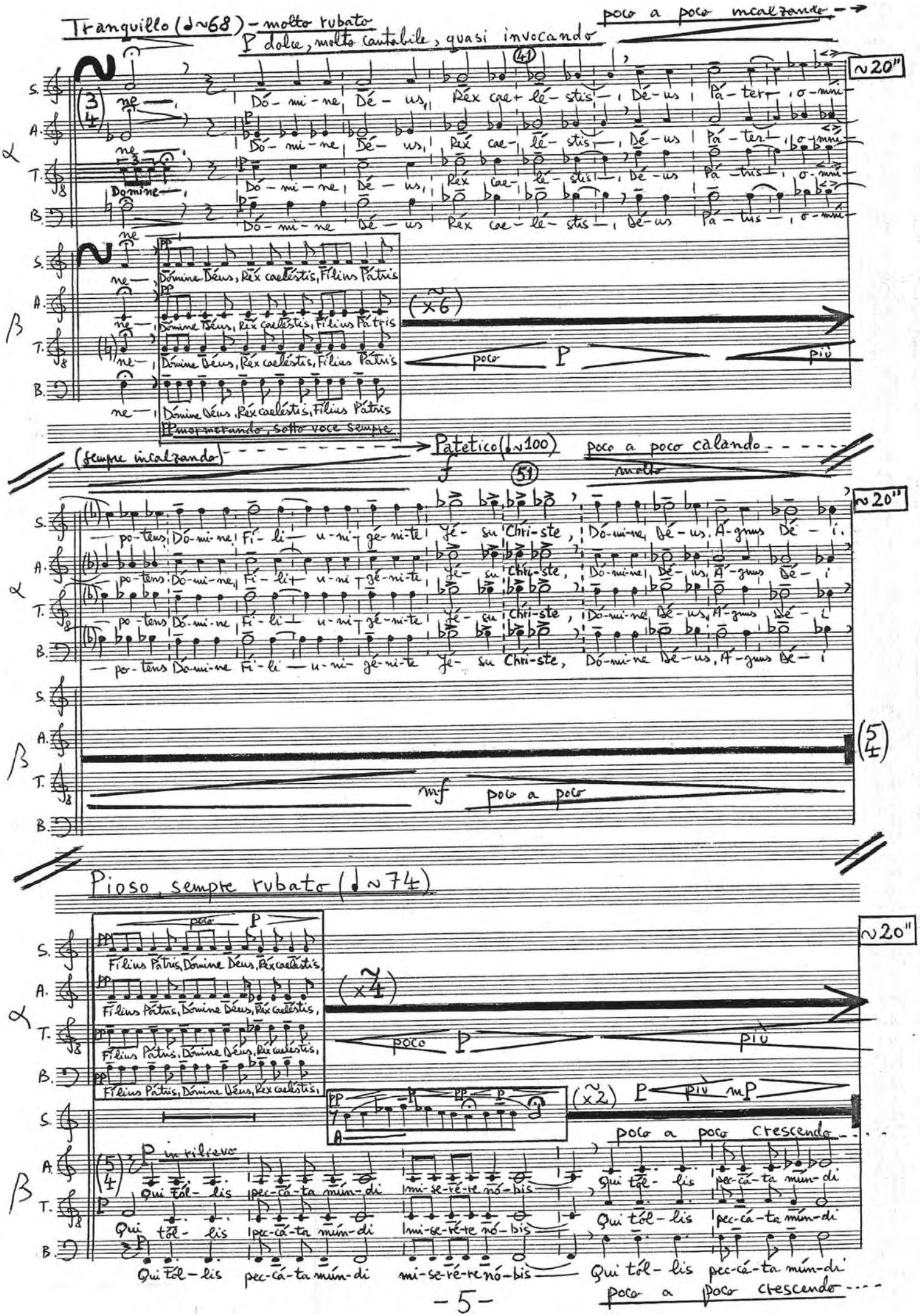
# 2.) GLORIA (ΔΟΞΟΛΟΓΙΑ)

## - Antiphonica (Αντιφωνία) -

Contemplativo (♩≈78) poco a poco crescendo




(sempre affrettando) - - - - - - → Appassionato (♩~90)
S.
A.
T.
B.
α
β
21
pax, Et in ter-ra
pax homi-nibus bonae voluntatis, La
Lau-dá-mus te, Lau-dá-mus te, Benedicimus te, A-do-rá-mus te, A-do-
a
molto allargando - Tempo I (♩~78)
ra-mus te, Glo-ri-fi-ca-mus te, Glo-ri-fi-ca-mus te
Glo-ri-fi-ca-mus te
Glo-ri-fi-ca-mus te, Glo-ri-fi-cá-mus
Gra-ti-as á-gi-mus ti-bi,
te
Dó
31
poco ritardando
Gra-ti-as á-gi-mus ti-bi, Dó
mus ti-bi, Gra-ti-as á-gi-mus ti-bi pro-pter ma-gnam glo-ri-am
Gra-ti-as á-gi-mus ti-bi pró-pter magnam glo-ri-am, glo-ri-am tu-am
mi
ti-bi, Gra-ti-as á-gi-mus, Dó
á-gi-mus ti-bi pró-pter, Gra-ti-as á-gi-mus ti-bi pró-pter ma-gnam glo-ri-am tu-am
pro-pter magnam glo-ri-am tu-am, glo-ri-am tu am


Tranquillo (♩≈68) – molto rubato
poco a poco incalzando
P dolce, molto cantabile, quasi invocando
41
≈20"
Dómine Déus, Rex caelestis, Fílius Pátris
(×6)
poco P più
(sempre incalzando)
Patetico (♩≈100)
poco a poco calando
f
51
molto
≈20"
mf poco a poco
Pioso, sempre rubato (♩≈74)
≈20"
(×4)
poco P più
(×2) P più mP
poco a poco crescendo
Qui tól-lis pec-cá-ta mún-di mi-se-ré-re nó-bis
poco a poco crescendo

poco a poco allargando - - - - (♩~34)

~30"

S. A. T. B.

α

mp

Dómine Dé-us,

Fílius Pá-tris,

Fí-li-us Pá-tris,

Dó-mi-ne Dé-us,

molto

in rilievo

(x̃2) mp più mf

(x̃2)

mi — se-re — re

(6/4) mp risoluto

sús-ci-pe de-pre-ca-ti-ó-nem nó-stram — Qui sé-des ad dex-te-ram Pá-tris — mi-se-re — re

sús-ci-pe de-pre-ca-ti-ó-nem nó-stram — Qui sé-des ad dex-te-ram Pá-tris — mi-se-re — re

sús-ci-pe de-pre-ca-ti-ó-nem nó-stram — Qui sé-des ad dex-te-ram — Pá-tris — mi-se-re-re

(61) mf mp risoluto f

Maestoso, ben sostenuto (♩~70)

3 4

ff

Quó-ni-am tu só — lus Sán — ctus

Quó-ni-am tu só — lus Sán — ctus

Quó-ni-am tu só — lus Sán — ctus

Quó-ni-am tu só — lus Sán — ctus

nó-bis

A Solo

(A—)

Quó-ni-am tu só — lus Sán — ctus

Quó-ni-am tu só — lus Sán — ctus

Quó-ni-am tu só — lus Sán — ctus

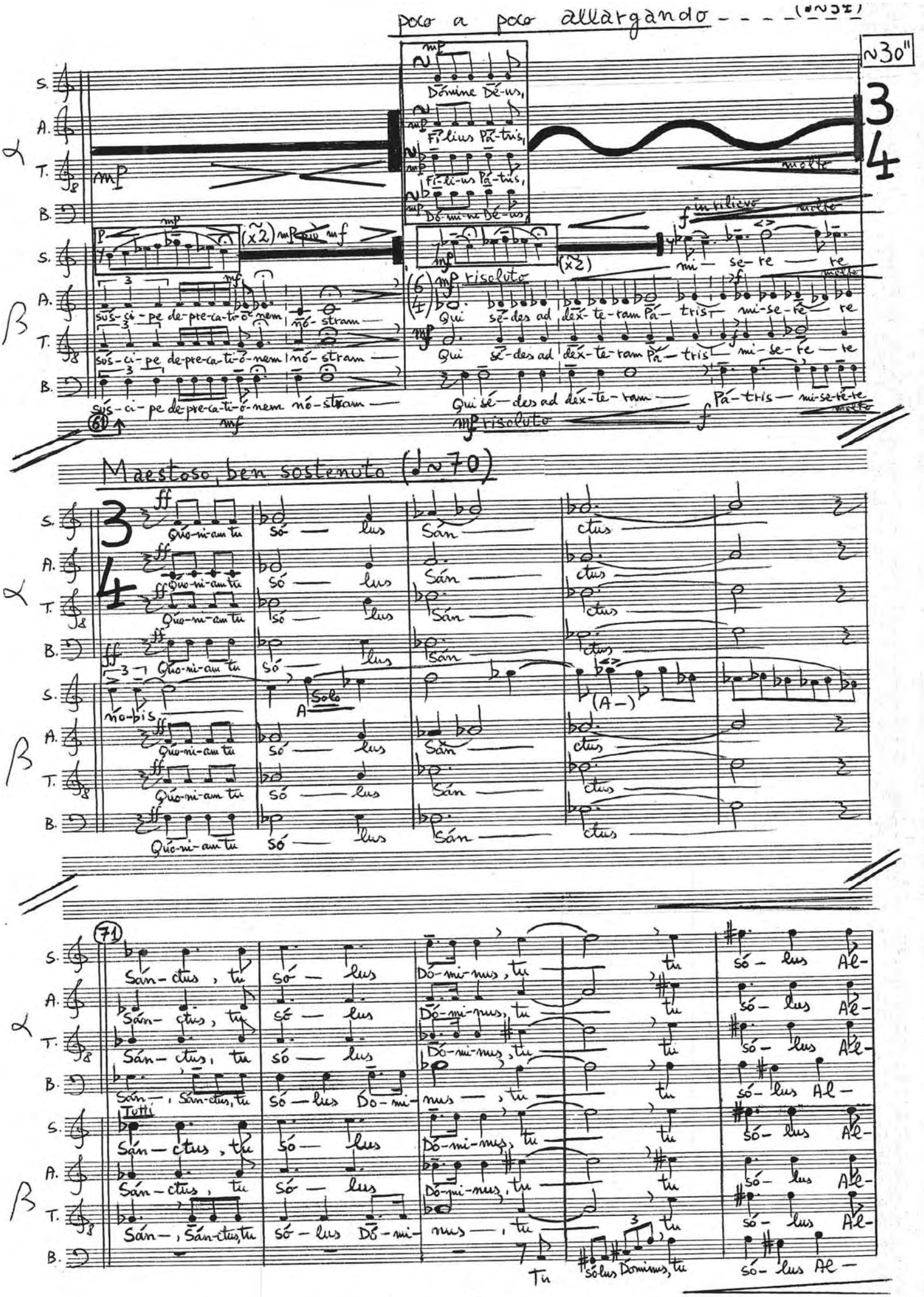
(71)

Sán-ctus, tu só — lus Dó-mi-nus, tu — tu só — lus Al-

Sán-ctus, tu só — lus Dó-mi-nus, tu — tu só — lus Al-

Sán-ctus, tu só — lus Dó-mi-nus, tu — tu só — lus Al-

Sán—, Sán-ctus, tu só — lus Dó-mi-nus —, tu — tu só — lus Al—



Tutti

Sán-ctus, tu só — lus Dó-mi-nus, tu — tu só — lus Al-

Sán-ctus, tu só — lus Dó-mi-nus, tu — tu só — lus Al-

Sán—, Sán-ctus, tu só — lus Dó-mi-nus —, tu — tu só — lus Al-

Tu sólus Dóminus, tu só — lus Al—

fff poss.

P subito

S. tis-si-mus, Jé-su Chri-ste, Cum Sán-cto Spi-ri-tu in

A. tis-si-mus, Jé-su Chri-ste, Cum Sán-cto Spi-ri-tu in

T. tis-si-mus, Jé-su Chri-ste, Cum Sán-cto Spi-ri-tu in

B. tis-si-mus, Al-tis-si-mus, Jé-su Jé-su Chri-ste, Cum Sán-cto

S. tis-si-mus, Jé-su Chri-ste

A. tis-si-mus, Jé-su Chri-ste

T. tis-si-mus, Jé-su Chri-ste

B. tis, Al-tis-si-mus, Jé-su Chri-ste

fff poss.

poco animando → implorando (♩ ~ 74)

81

S. glo-ri-a Dé-i Pá-tris Dó-mi-ne Dé-us

A. glo-ri-a Dé-i Pá-tris Dó-mi-ne Dé-us

T. glo-ri-a Dé-i Pá-tris Dó-mi-ne Dé-us

B. Spi-ri-tu in Pá-tris Á-gnus

S. A Dó-mi-ne Dé-us

A. A Dó-mi-ne Dé-us

T. A Dó-mi-ne Dé-us

B. Á-gnus

S. Á-gnus, Á-gnus Dé-i Fí-li-us Pá-ter Jé-, Jé-su

A. Á-gnus, Á-gnus Dé-i Fí-li-us Pá-ter Jé-, Jé-su

T. Á-gnus, Á-gnus Dé-i Fí-li-us Pá-ter Jé-, Jé-su

B. Dé-i Fí-li-us Pá

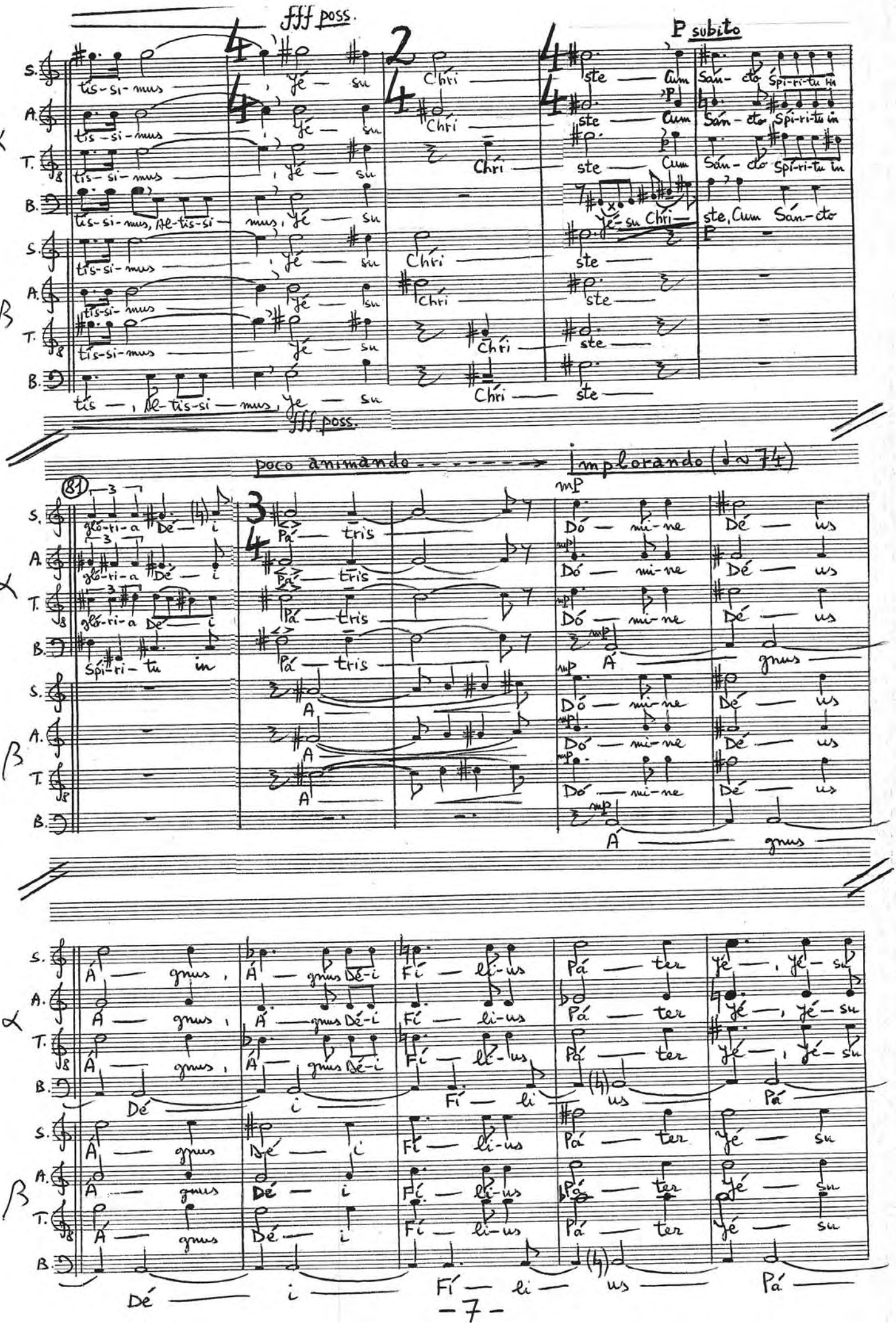
S. Á-gnus Dé-i Fí-li-us Pá-ter Jé-su

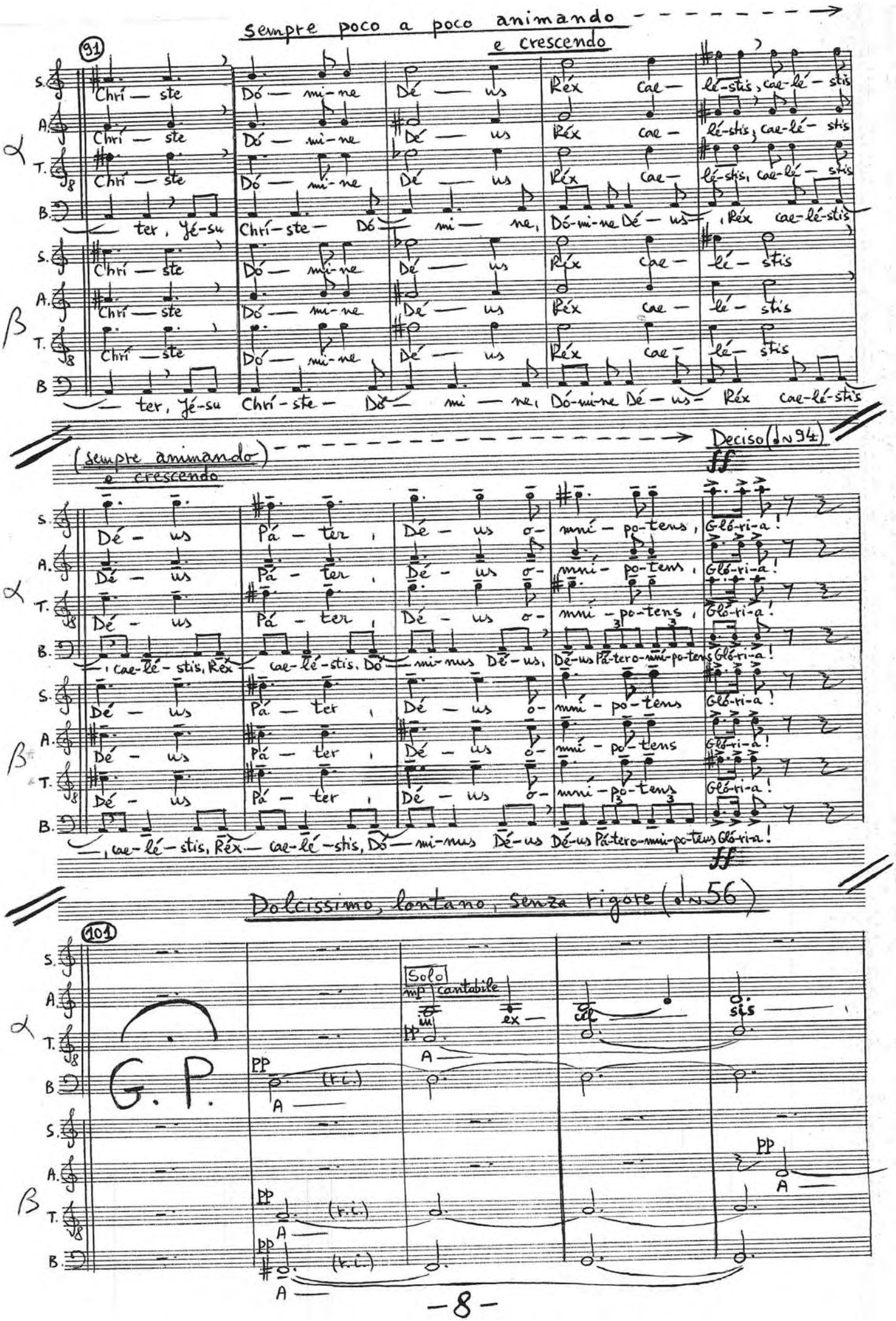
A. Á-gnus Dé-i Fí-li-us Pá-ter Jé-su

T. Á-gnus Dé-i Fí-li-us Pá-ter Jé-su

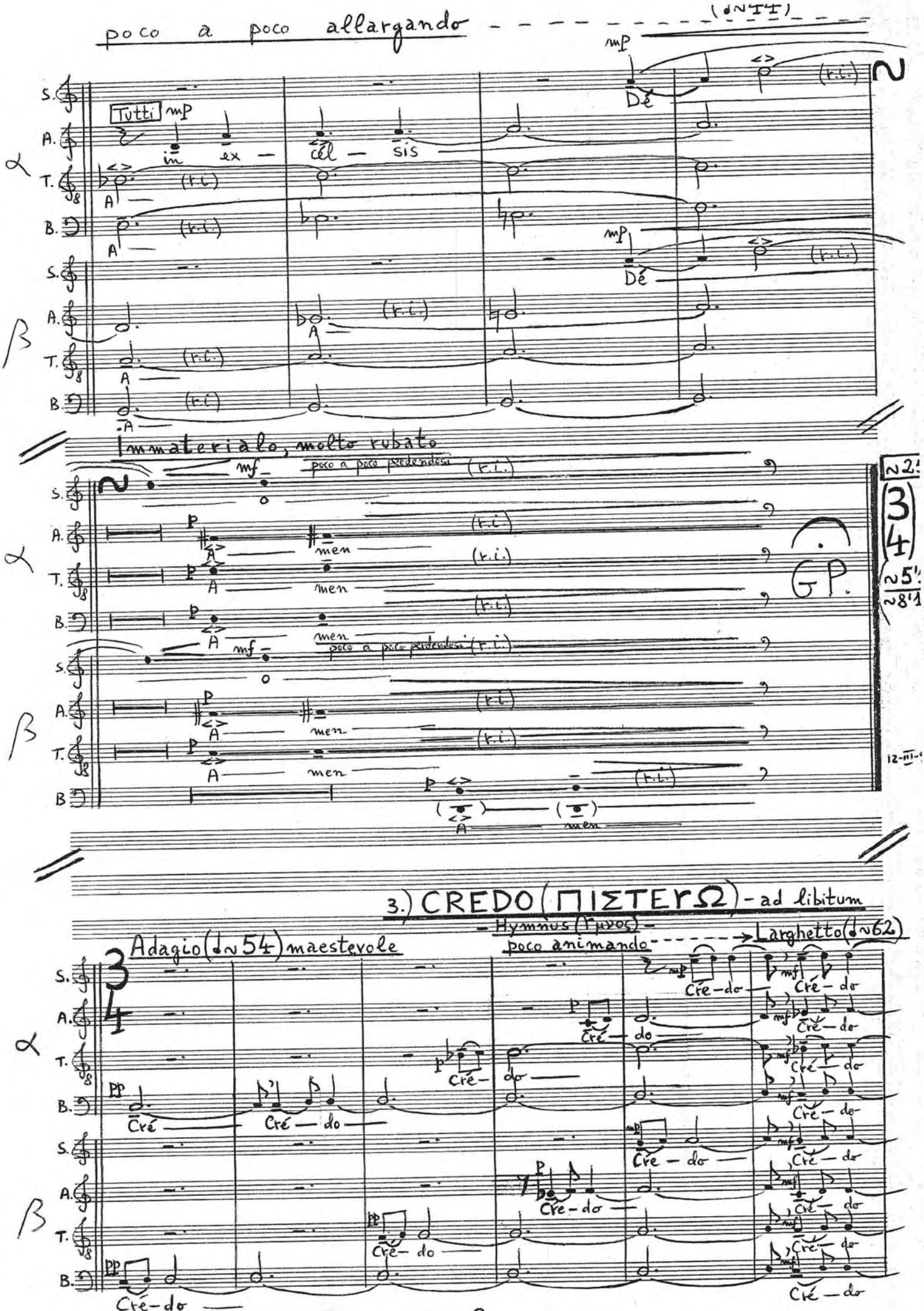
B. Dé-i Fí-li-us Pá

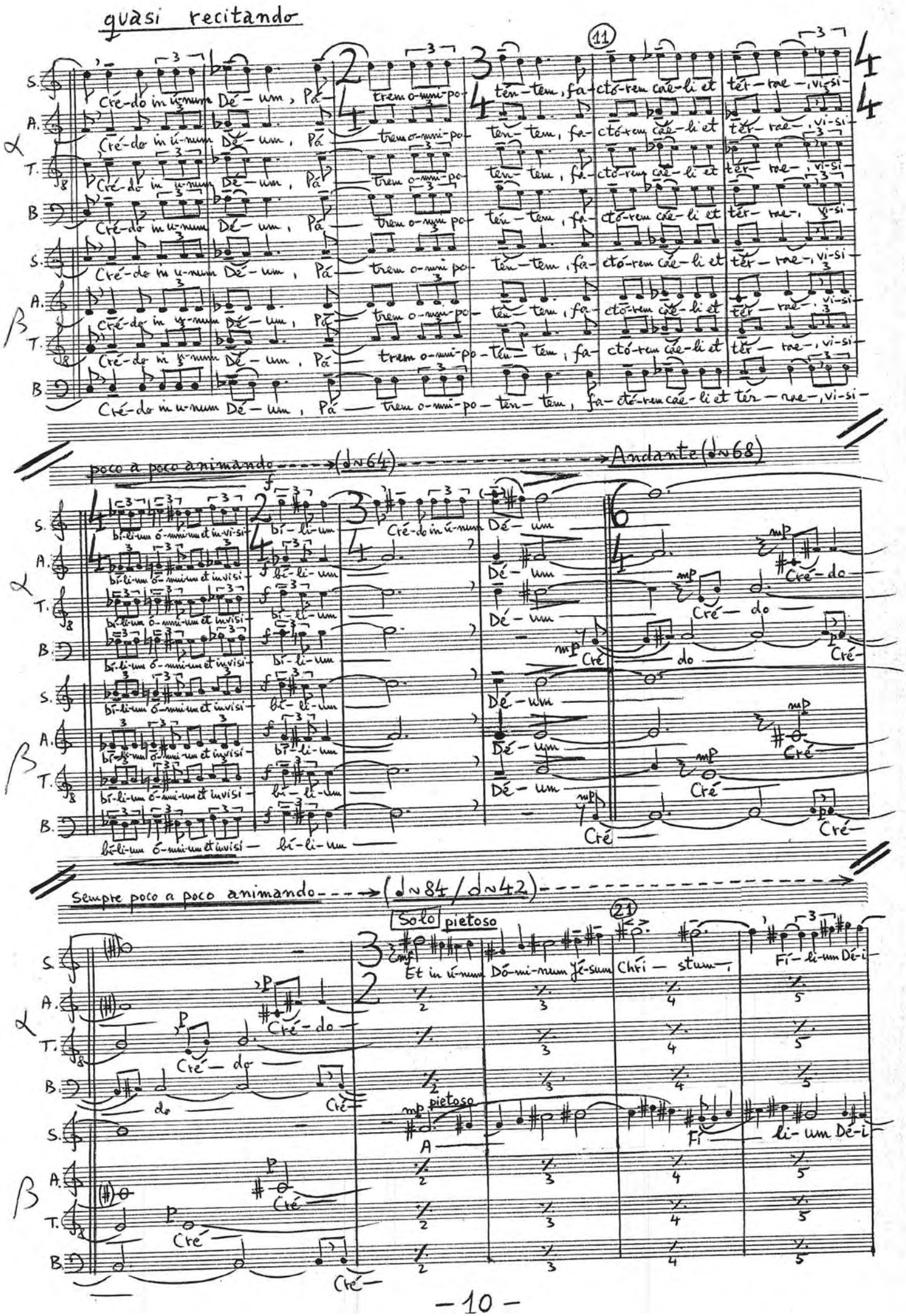


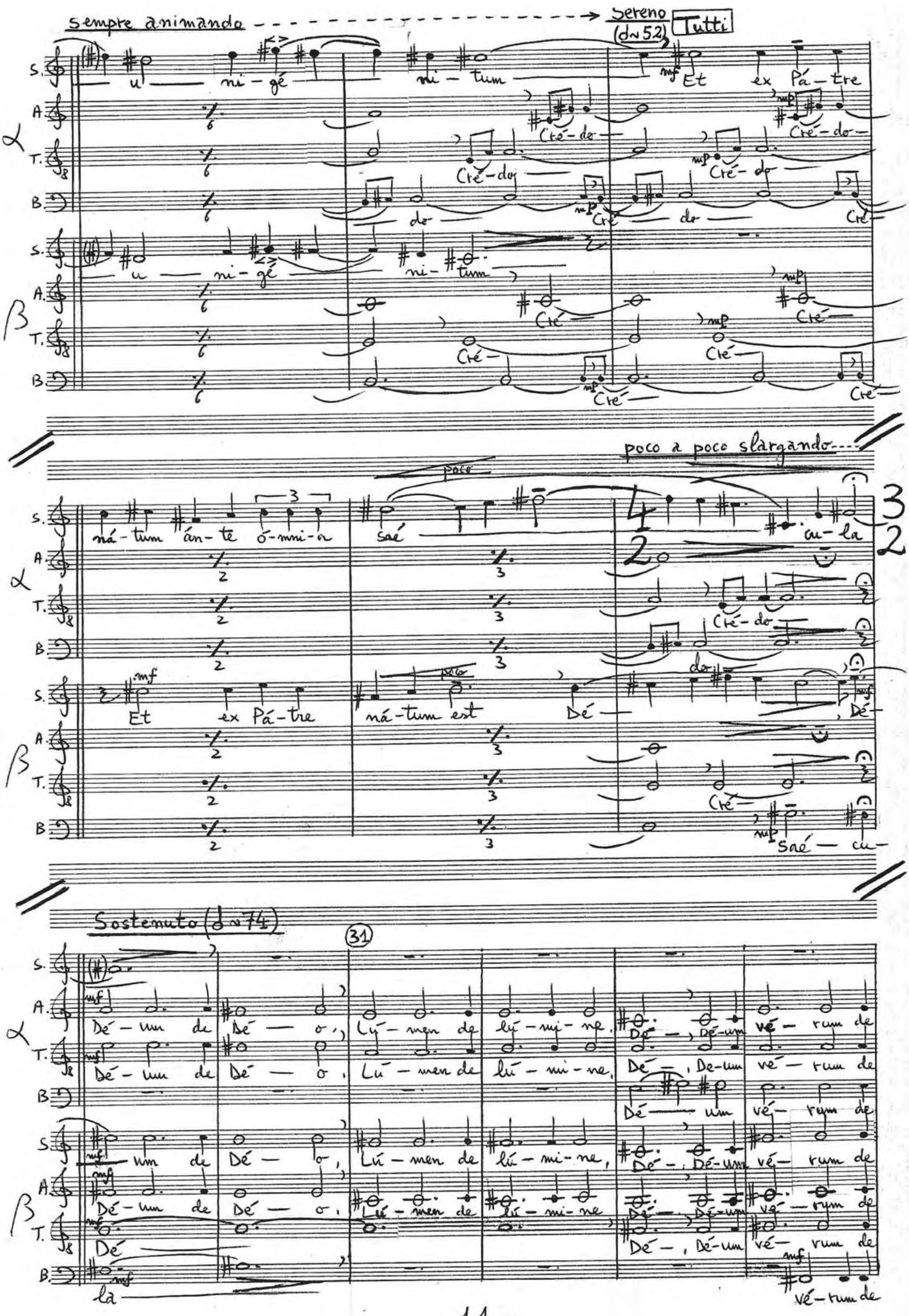



sempre poco a poco animando e crescendo
91
S. Chrí — ste Dó — mi-ne Dé — us Réx cae — lé-stis, cae-lé — stis
A. Chrí — ste Dó — mi-ne Dé — us Réx cae — lé-stis, cae-lé — stis
T. Chrí — ste Dó — mi-ne Dé — us Réx cae — lé-stis, cae-lé — stis
B. — ter, Jé-su Chrí-ste — Dó — mi — ne, Dó-mi-ne Dé — us — , Réx cae-lé-stis
S. Chrí — ste Dó — mi-ne Dé — us Réx cae — lé — stis
A. Chrí — ste Dó — mi-ne Dé — us Réx cae — lé — stis
T. Chrí — ste Dó — mi-ne Dé — us Réx cae — lé — stis
B. — ter, Jé-su Chrí-ste — Dó — mi — ne, Dó-mi-ne Dé — us — Réx cae-lé-stis
(sempre animando) e crescendo
Deciso (♩=94)
ff
S. Dé — us Pá — ter, Dé — us o — mní — po-tens, Gló-ri-a!
A. Dé — us Pá — ter, Dé — us o — mní — po-tens, Gló-ri-a!
T. Dé — us Pá — ter, Dé — us o — mní — po-tens, Gló-ri-a!
B. — , cae-lé-stis, Réx — cae-lé-stis, Dó — mi-nus Dé-us, Dé-us Pá-ter o-mní-po-tens Gló-ri-a!
S. Dé — us Pá — ter, Dé — us o — mní — po-tens Gló-ri-a!
A. Dé — us Pá — ter, Dé — us o — mní — po-tens Gló-ri-a!
T. Dé — us Pá — ter, Dé — us o — mní — po-tens Gló-ri-a!
B. — , cae-lé-stis, Réx — cae-lé-stis, Dó — mi-nus Dé-us Dé-us Pá-ter o-mní-po-tens Gló-ri-a!
ff
Dolcissimo, lontano, senza rigore (♩=56)
101
S.
A.
T.
B.
Solo
mp cantabile
in ex — cel — sis
pp
A
G. P.
(r.i.)

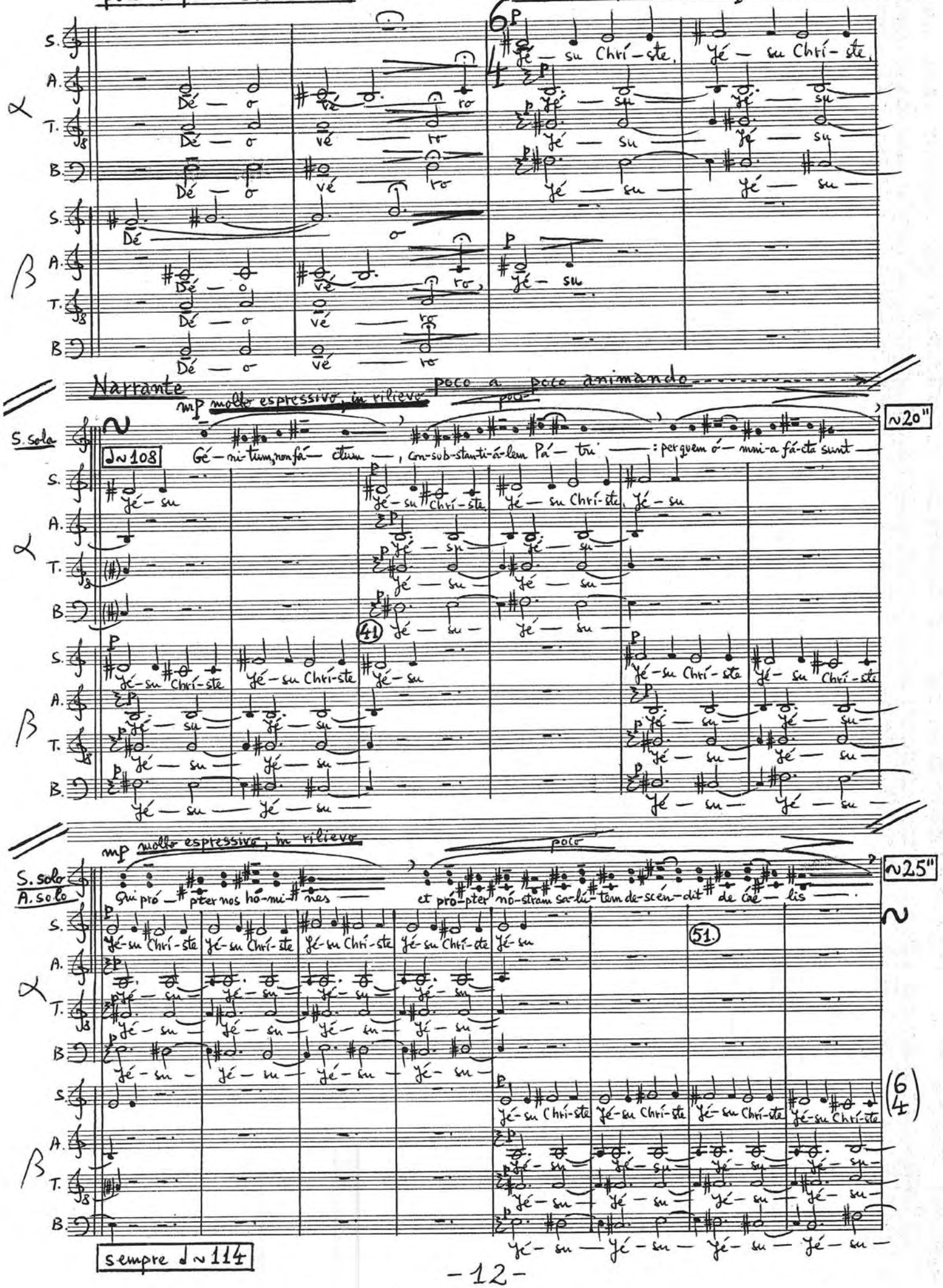
poco a poco allargando

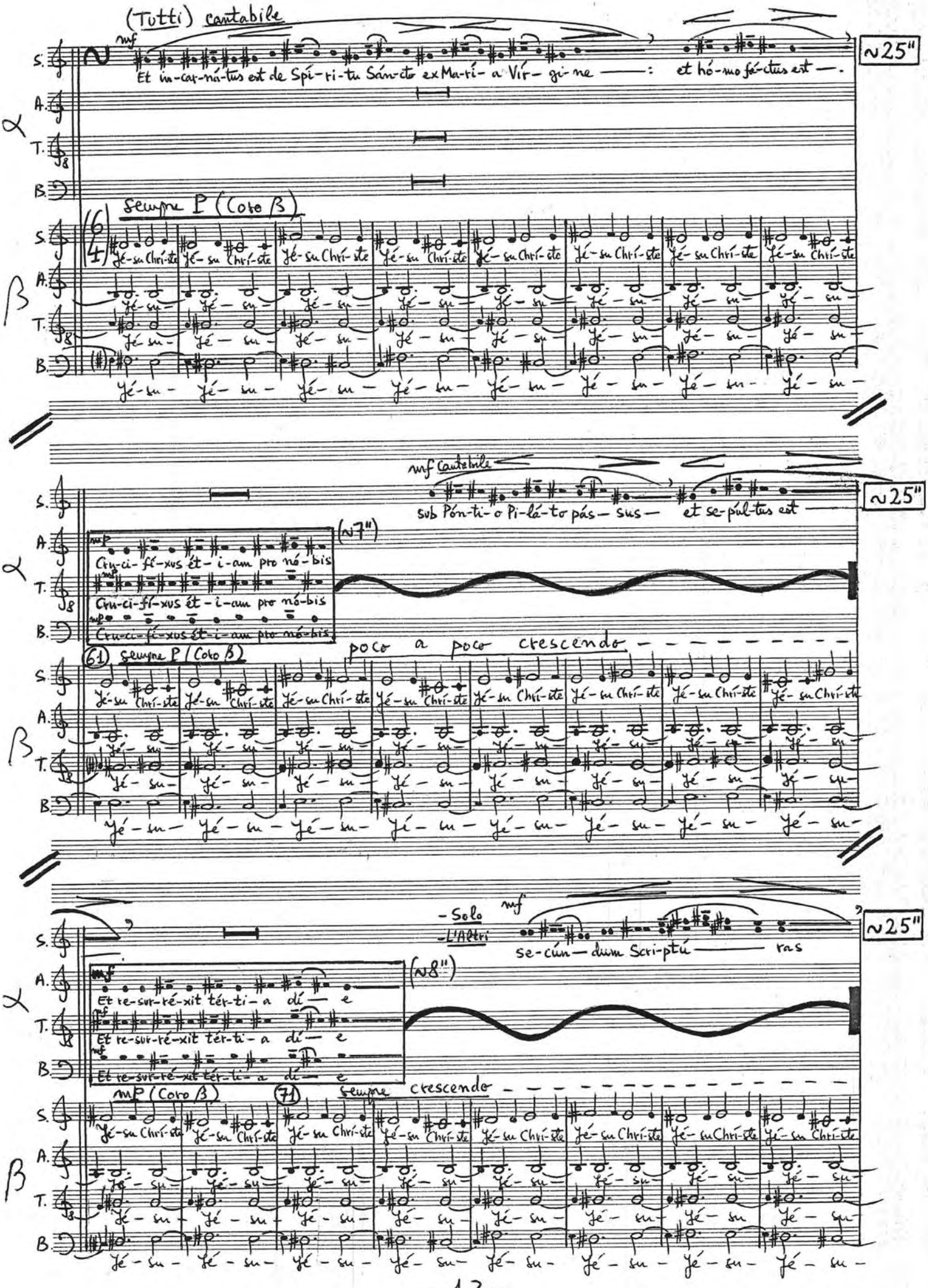


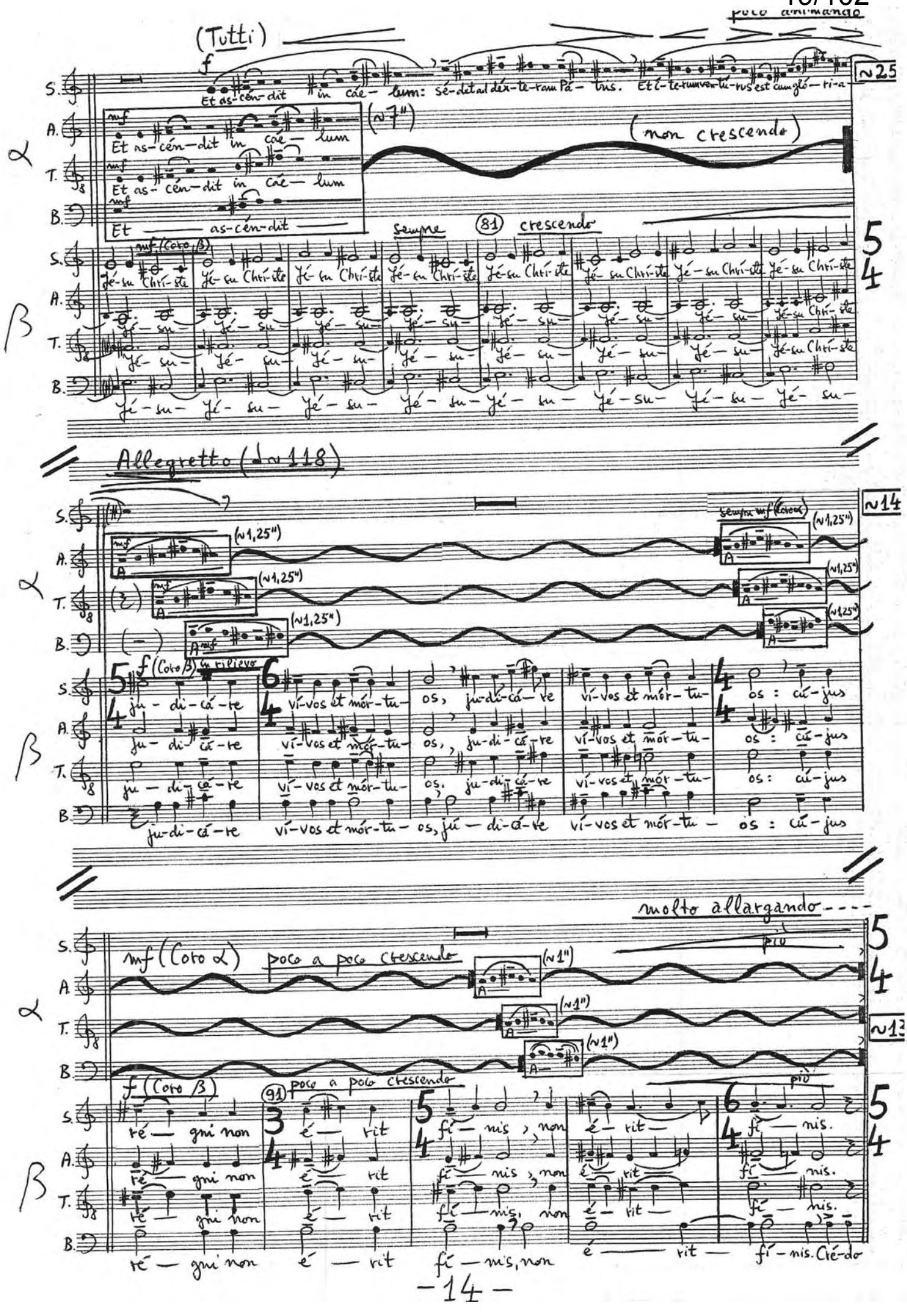

quasi recitando
poco a poco animando (♩≈64)
Andante (♩≈68)
Sempre poco a poco animando (♩≈84 / ♩≈42)
Solo
pietoso
Cré-do in ú-num Dé-um, Pá-trem o-mni-po-tén-tem, fa-ctó-rem cae-li et tér-rae, vi-si-bí-li-um ó-mni-um et invisi-bí-li-um Dé-um
Et in ú-num Dó-mi-num Jé-sum Chri-stum Fí-li-um Dé-i

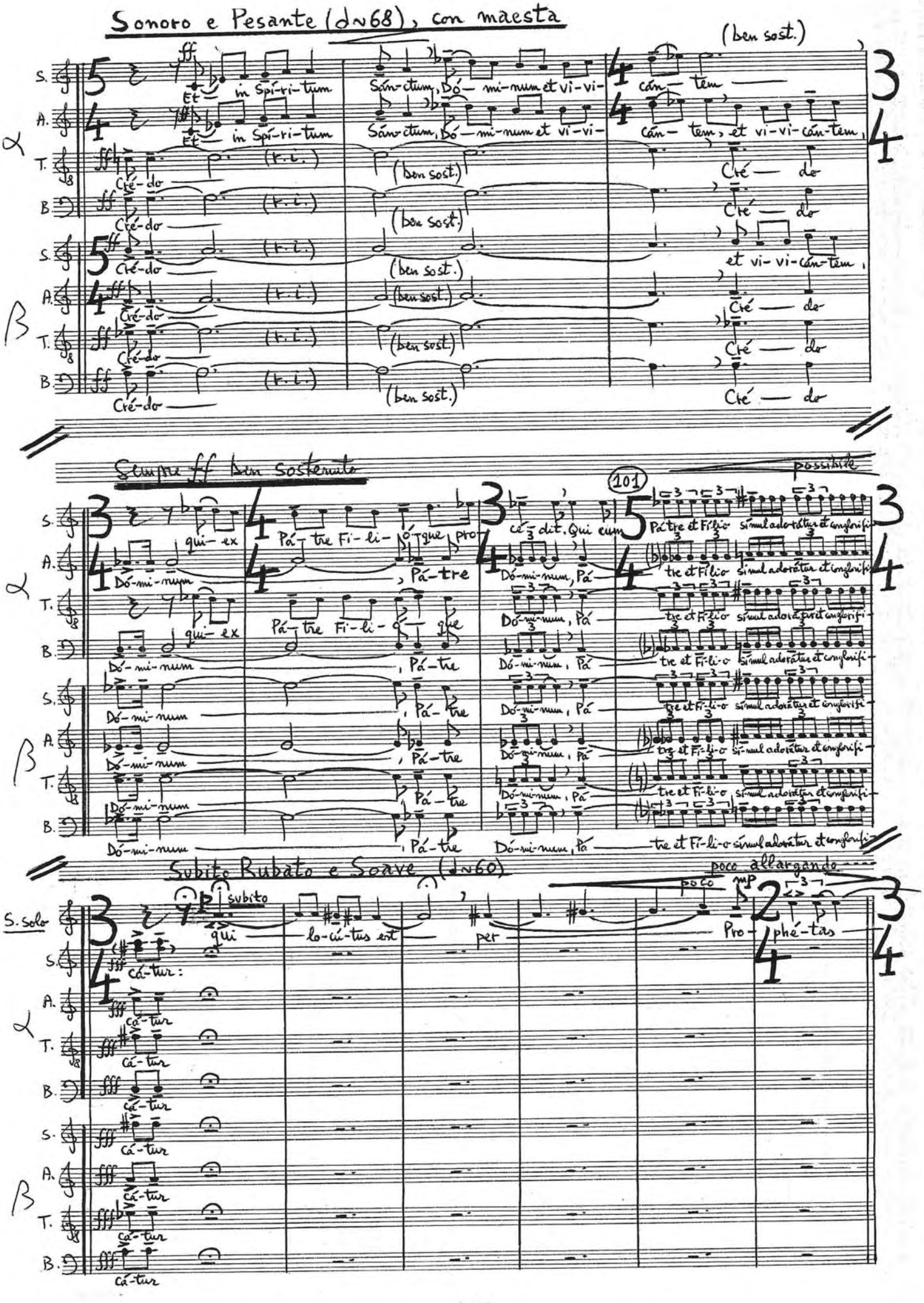

sempre animando
Sereno (♩~52)
Tutti
u — ni - gé — ni - tum
Et ex Pá - tre
Cré - do
poco a poco slargando
ná - tum án - te ó - mni - a
saé - cu - la
Et ex Pá - tre
ná - tum est
Dé
Saé — cu
Sostenuto (♩~74)
31
Dé - um de Dé — o, Lú - men de lú - mi - ne,
Dé — , Dé - um vé — rum de
vé - rum de

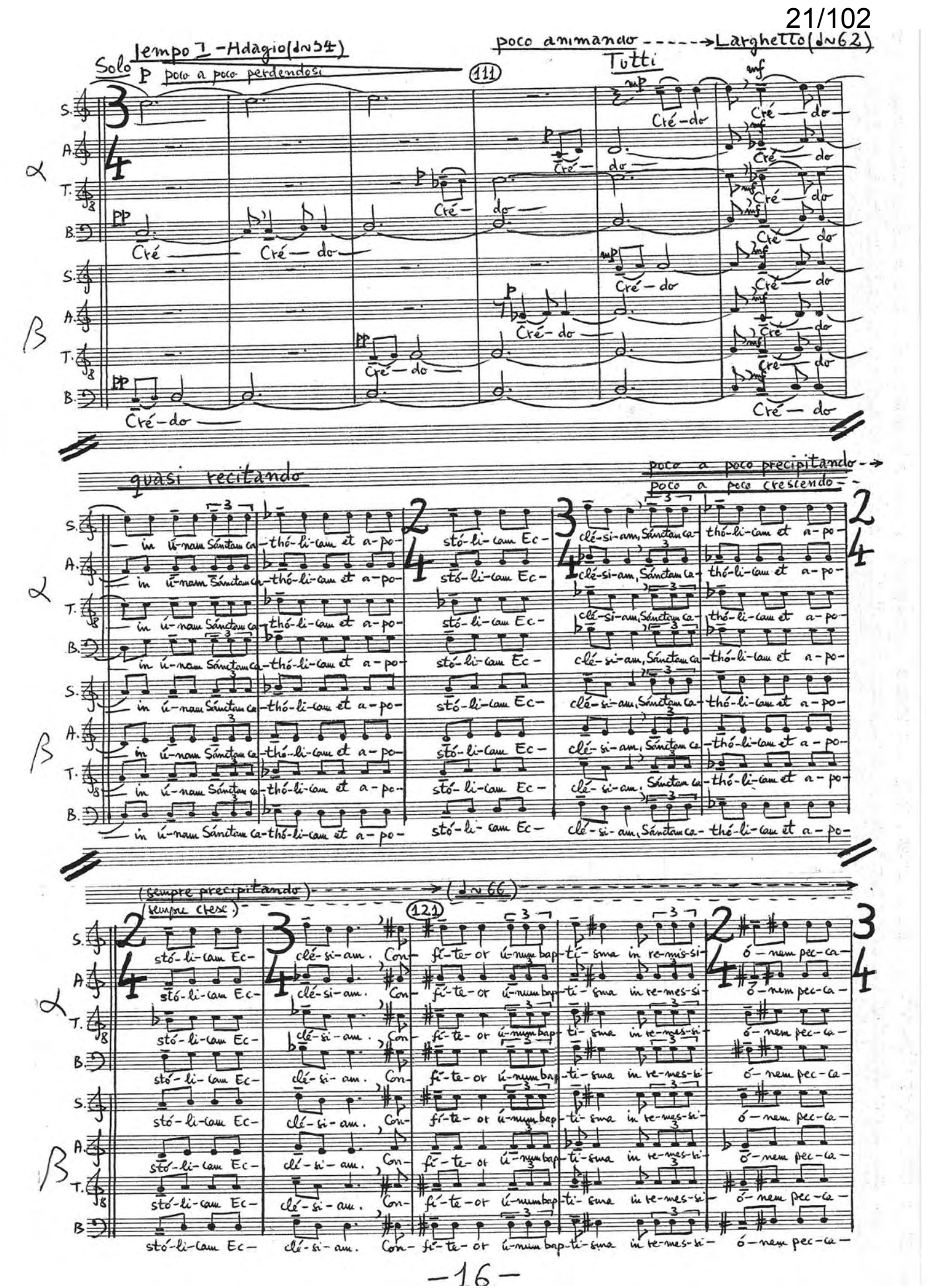
poco a poco sfentando ---------- Molto Tranquillo (♩=108), quasi "Rosarium" ["ΜΕΥΧΙΑ"

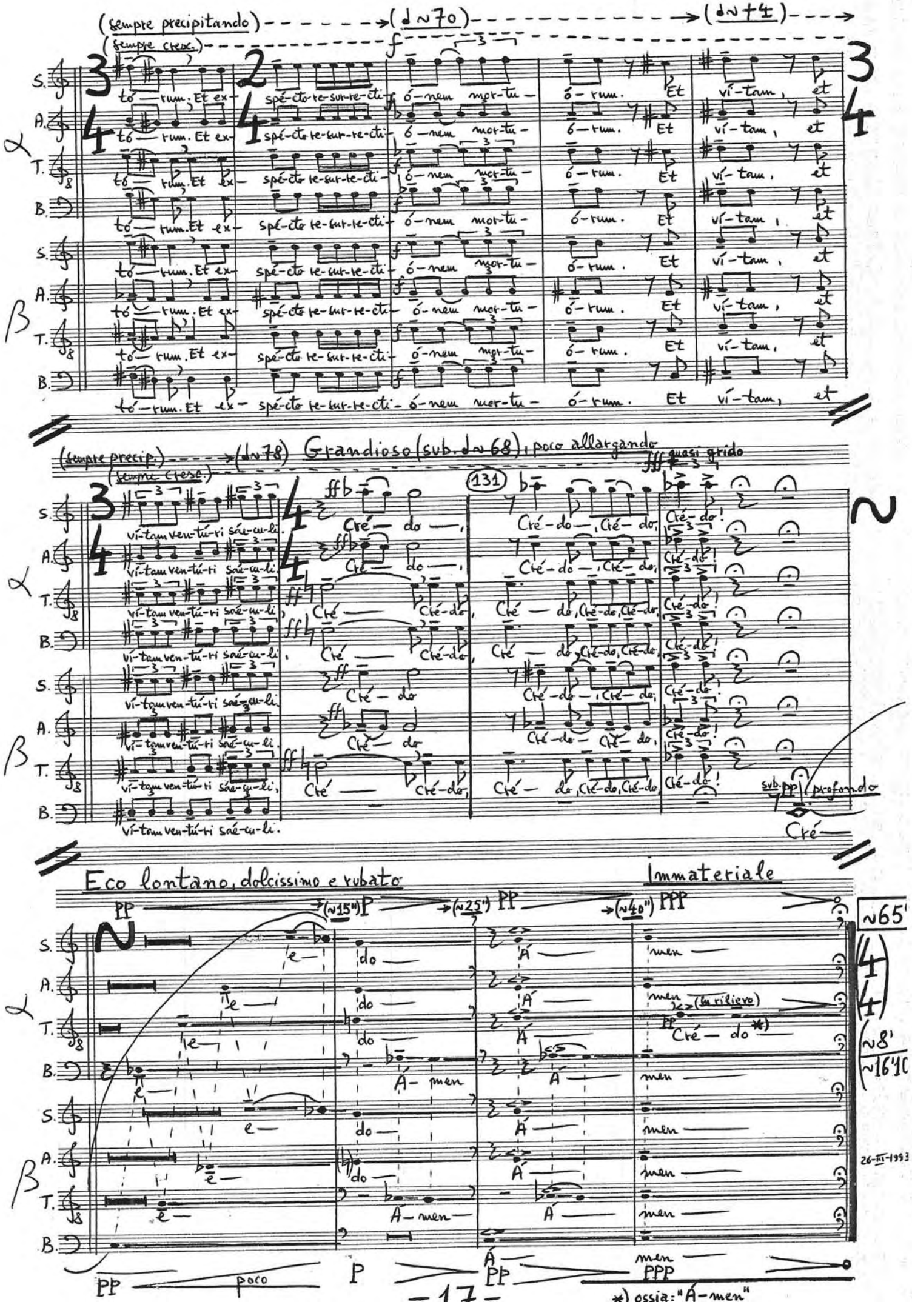



(Tutti) cantabile
mf
Et in-car-ná-tus est de Spí-ri-tu Sán-cto ex Ma-rí- a Vír- gi-ne —: et hó-mo fá-ctus est —.
~25"
Sempre P (Coro B)
Jé-su Chri-ste
Jé- su
mf Cantabile
sub Pón-ti-o Pi-lá-to pás- sus — et se-púl-tus est
(~7")
Cru-ci-fí-xus ét- i-am pro nó-bis
(61)
poco a poco crescendo
- Solo
- L'Altri
se-cún- dum Scri-ptú- ras
(~8")
Et re-sur-ré-xit tér-ti- a dí- e
(71)
Sempre crescendo


poco animando
(Tutti)
f
Et as-cén-dit in cáe- lum: sé-det ad dér-te-ram Pá- tris. Et í-te-rum ven-tú-rus est cum gló- ri-a
~25
mf
Et as-cén-dit in cáe- lum
(~7")
(non crescendo)
Et as-cén-dit in cáe- lum
Et as-cén-dit
sempre
(81)
crescendo
mf (Coro β)
Jé-su Chrí-ste
Allegretto (♩~118)
~14
sempre mf (Coro α)
(~1,25")
f (Coro β) in rilievo
ju- di- cá- re
ví-vos et mór-tu-
os, ju-di-cá-re
os: cú-jus
molto allargando
più
mf (Coro α)
poco a poco crescendo
(~1")
~13
f (Coro β)
(91)
poco a poco crescendo
ré — gni non
é — rit
fí — nis, non
fí — nis. Cré-do


Sonoro e Pesante (♩=68), con maestà
(ben sost.)
Et in Spí-ri-tum
Sánc-tum, Dó— mi-num et vi-vi-
cán— tem
Cré— do
et vi-vi-cán-tem,
Cré-do
(r.i.)
(ben sost.)
Sempre ff ben Sostenuto
possibile
101
qui— ex
Pá— tre Fi-li— o que pro
Dó-mi-num, Pá— tre
cé-dit. Qui cum
Pá tre et Fí-li-o sí-mul ado-rá-tur et con-glorifi-
tre et Fí-li-o sí-mul ado-rá-tur et con-glorifi-
Subito Rubato e Soave (♩=60)
poco allargando
S. solo
subito
qui— lo-cú-tus est per
Pro— phé-tas
Cá-tur:
Cá-tur


Solo
Tempo I - Adagio (♩~54)
p poco a poco perdendosi
poco animando
Larghetto (♩~62)
Tutti
111
S.
A.
T.
B.
α
β
Cré-do
quasi recitando
poco a poco precipitando
poco a poco crescendo
in ú-nam Sánctam ca-thó-li-cam et a-po-stó-li-cam Ec-clé-si-am, Sánctam ca-thó-li-cam et a-po-
(sempre precipitando)
(sempre cresc.)
(♩~66)
121
stó-li-cam Ec-clé-si-am. Con-fí-te-or ú-num bap-ti-sma in re-mis-si-ó-nem pec-ca-


(sempre precipitando) (♩~70) (♩~74)
(sempre cresc.)
S. A. T. B.
tó — rum. Et ex — spé-cto re-sur-re-cti — ó-nem mor-tu — ó-rum. Et ví-tam, et
(sempre precip.) (♩~78) Grandioso (sub. ♩~68), poco allargando
(sempre cresc.)
ff quasi grido
131
ví-tam ven-tú-ri sáe-cu-li.
Cré — do —, Cré-do —, Cré-do, Cré-do!
sub. pp profondo
Cré —
Eco lontano, dolcissimo e rubato
Immateriale
PP (~15") P (~25") PP (~40") PPP
~65'
(~8' ~16'10
e — do — Á — men
(in rilievo)
Cré — do *)
Á — men
26-III-1993
PP poco P PP PPP
*) ossia: "Á-men"

# 4.) SANCTUS (ΤΡΙΣΑΓΙΟΝ)

- Antiphonia (Αντιφωνία) -

Sempre Lontano, quasi Campane (♩~48) - sempre leggierissimo

S. A. T. B.

pp Sán-, Sán-, -ctus, -ctus, Sán-ctus, Sán-ctus

Poco più mosso (♩~54)

2 (11) 3 4 5

B. solo

in rilievo

mp Sán-ctus, Sán-ctus, Sán-ctus Dó-mi-nus. Dé-us Sá-ba-oth, Dé-us Sá-ba-oth.

S. solo

mp in rilievo

Plé-ni (21) sunt caé-li et tér-ra gló-ri-a Tu-a, gló-ri-a tu

6 4

Sub. poco più animato (♩~60) - ma sempre lontano

S. solo: a

S.: Tú — a — Ho — sán — na Ho —

A.: Tú — a Tú — a, Ho — sán — na, Ho — sán — na

T.: Tú - a — Tú - a — , Ho — sán - na - , Ho — sán - na — , Be - ne -

B.: Tú — a — , Ho — sán — na — qui — vé — nit

S.: mp Ho - sán — na in ex - cél - sis — , Ho - sán - na in ex - cél - sis, Ho —

A.: mp Ho - sán — na in ex - cél - sis — , Ho - sán - na in ex - cél - sis, — Ho —

T.: ctus. mp Ho - sán — na in ex - cel — sis — , Ho - sán - na in ex - cél - sis, — Ho —

B.: ctus.

Sempre poco più mosso (♩~64)

S.: sán — na — mp Be — ne — dí —

A.: Be — ne — mp dí — ctus qui vé — nit

T.: dí — ctus qui — vé — nit — in nó — mi -

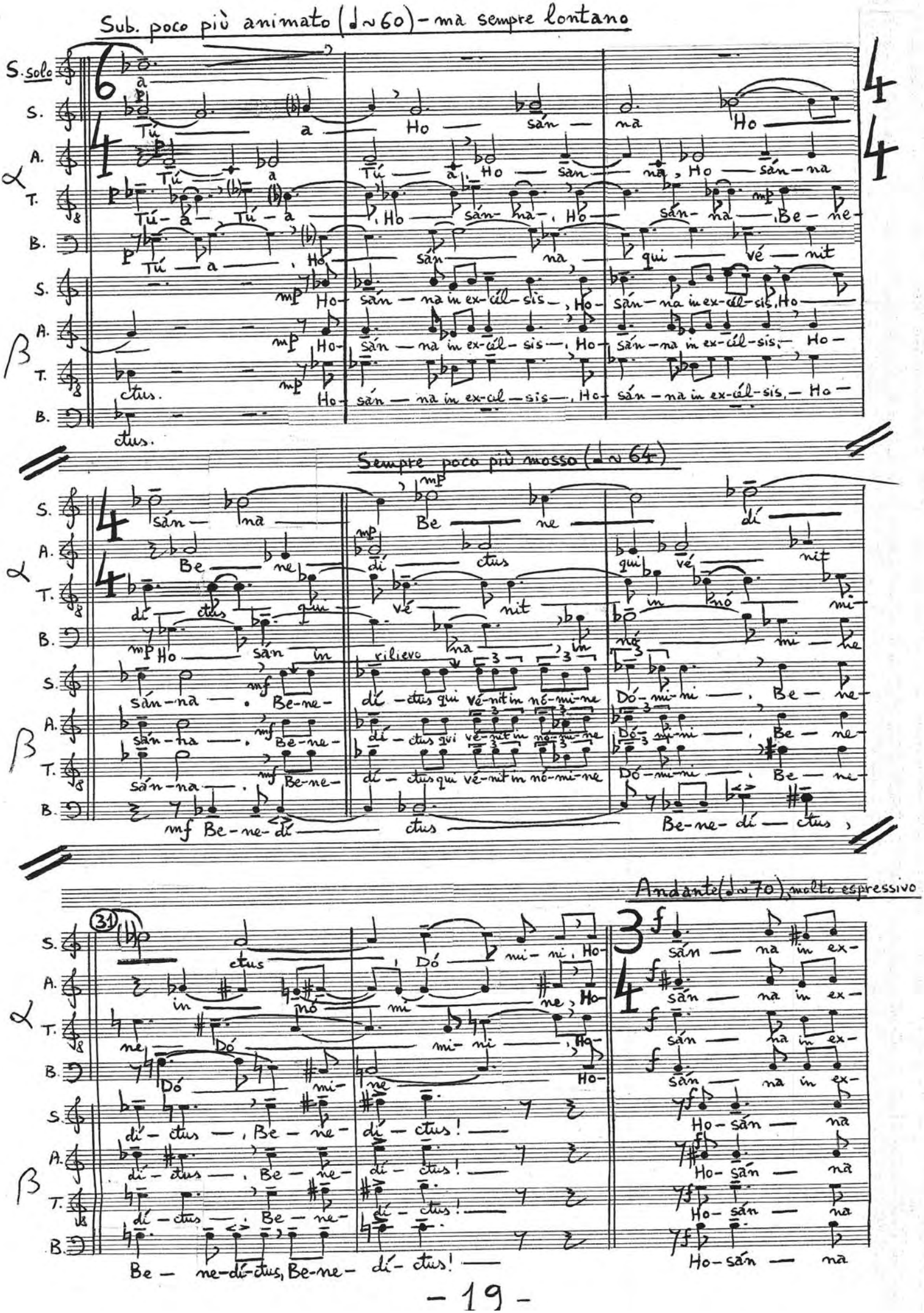
B.: mp Ho — sán in rilievo na — in nó — mi — ne

S.: sán - na — . mf Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni — , Be — ne -

A.: sán - na — . mf Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni — , Be — ne -

T.: sán - na — . mf Be - ne - dí - ctus qui vé - nit in nó - mi - ne Dó - mi - ni — , Be — ne -

B.: mf Be - ne - dí — ctus — Be - ne - dí — ctus ,



Andante (♩~70), molto espressivo

31

S.: ctus — , Dó — mi - ni , Ho - sán — na in ex -

A.: in — nó — mi — ne , Ho - sán — na in ex -

T.: ne — Dó — mi - ni — , Ho - sán — na in ex -

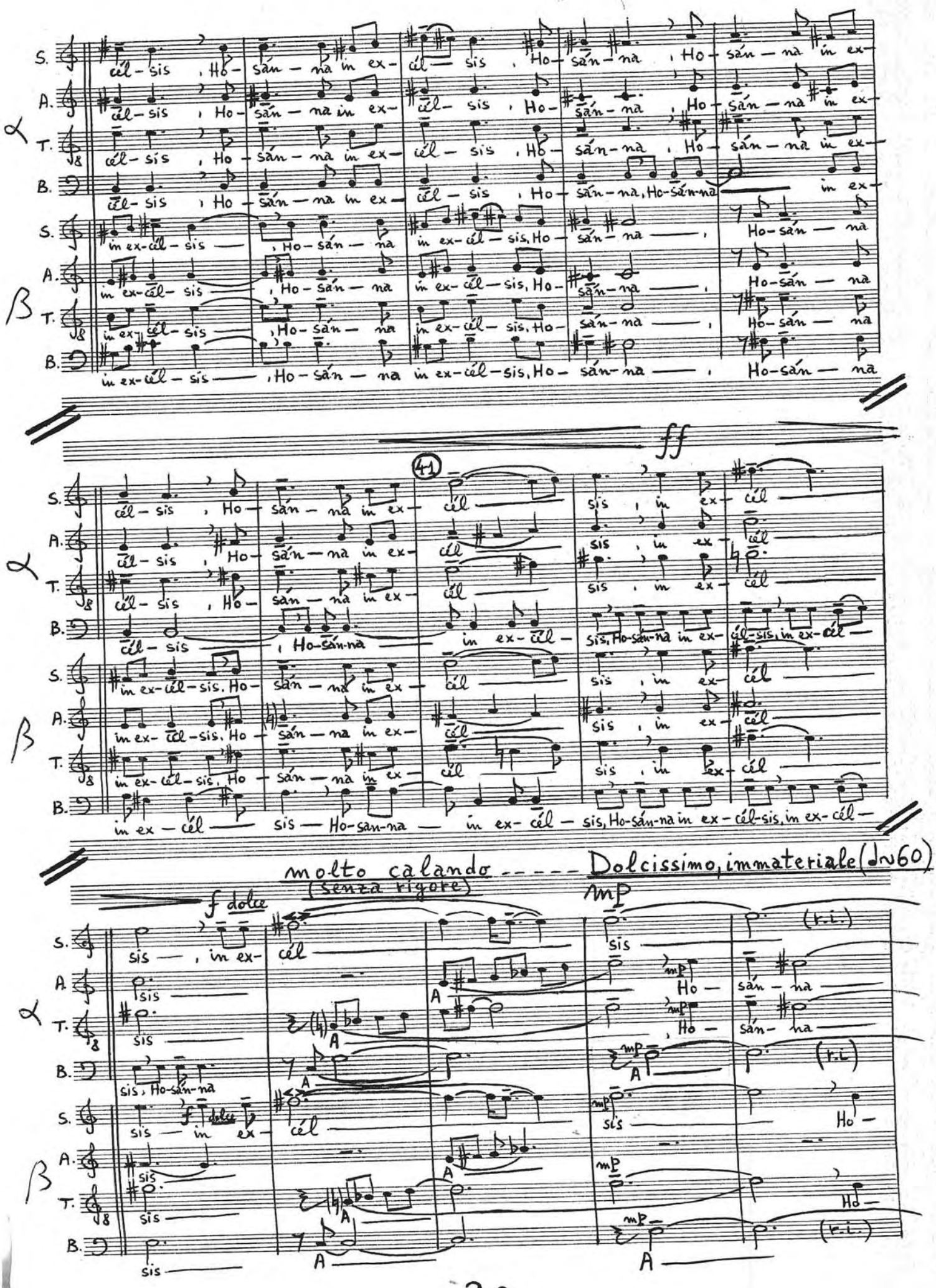
B.: Dó — mi - ne — Ho - sán — na in ex -

S.: dí - ctus — , Be - ne - dí - ctus! — Ho - sán — na

A.: dí - ctus — , Be - ne - dí - ctus! — Ho - sán — na

T.: dí - ctus — , Be - ne - dí - ctus! — Ho - sán — na

B.: Be — ne - dí - ctus, Be - ne - dí - ctus! — Ho - sán — na


S.
A.
T.
B.
α
β
cél-sis, Ho-sán-na in ex-cél-sis, Ho-sán-na, Ho-sán-na in ex-
in ex-cél-sis, Ho-sán-na in ex-cél-sis, Ho-sán-na, Ho-sán-na
ff
41
cél-sis, Ho-sán-na in ex-cél-sis, in ex-cél
in ex-cél-sis, Ho-sán-na in ex-cél-sis, in ex-cél
in ex-cél-sis, Ho-sán-na in ex-cél-sis, Ho-sán-na in ex-cél-sis, in ex-cél
molto calando
(senza rigore)
Dolcissimo, immateriale (♩~60)
f dolce
mp
sis, in ex-cél
sis, Ho-sán-na
Ho-sán-na
(r.i.)
A

poco a poco allargando....

51

S. (r.i.)
A. (r.i.) Ho — sán-na, Ho — sán-na —
T. (r.i.) Ho — sán-na —
B. (r.i.) Ho — sán-na —
S. (r.i.)
A. mp Ho — sán-na — (r.i.) Ho — sán-na, Ho —
T. sán-na, Ho — sán-na — (r.i.)
B. (r.i.) Ho — sán-na, Ho —

(sempre poco a poco allargando)

Tempo I (♩ ~48)
Lontano e leggierissimo

S. in ex — cél — p sis —
A. in ex — cél — p sis —
T. in ex — cél — p sis —
B. in ex — cél — p sis —
S. in ex — cél — p sis —
A. sán — na — in ex — cél — p sis —
T. in ex — cél — p sis —
B. sán — na — in ex — cél — p sis —

sempre slentando

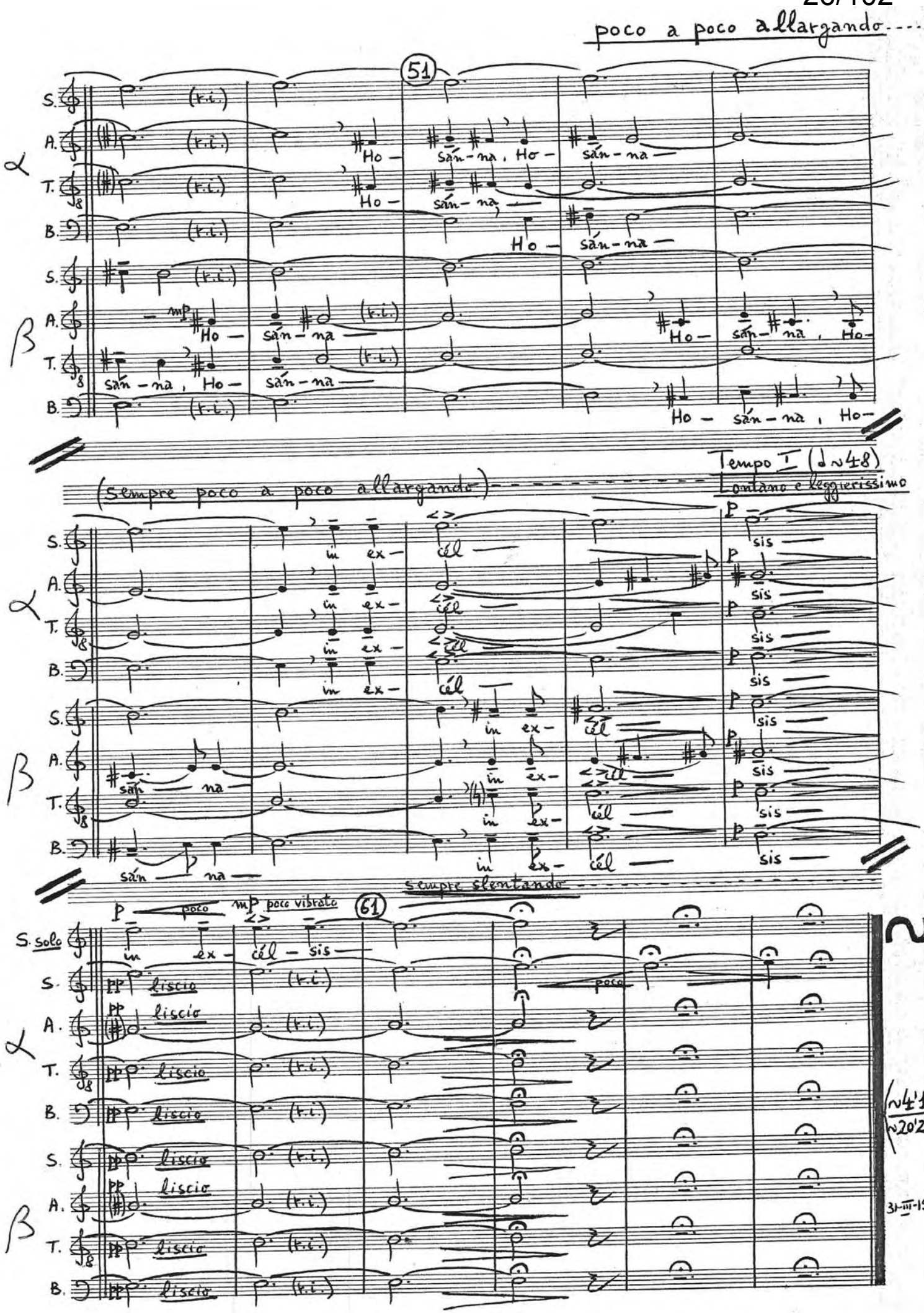
p poco mp poco vibrato 61

S. solo in ex — cél — sis —
S. pp liscio (r.i.) poco
A. pp liscio (r.i.)
T. pp liscio (r.i.)
B. pp liscio (r.i.)
S. pp liscio (r.i.)
A. pp liscio (r.i.)
T. pp liscio (r.i.)
B. pp liscio (r.i.)

~4'10
~20'20

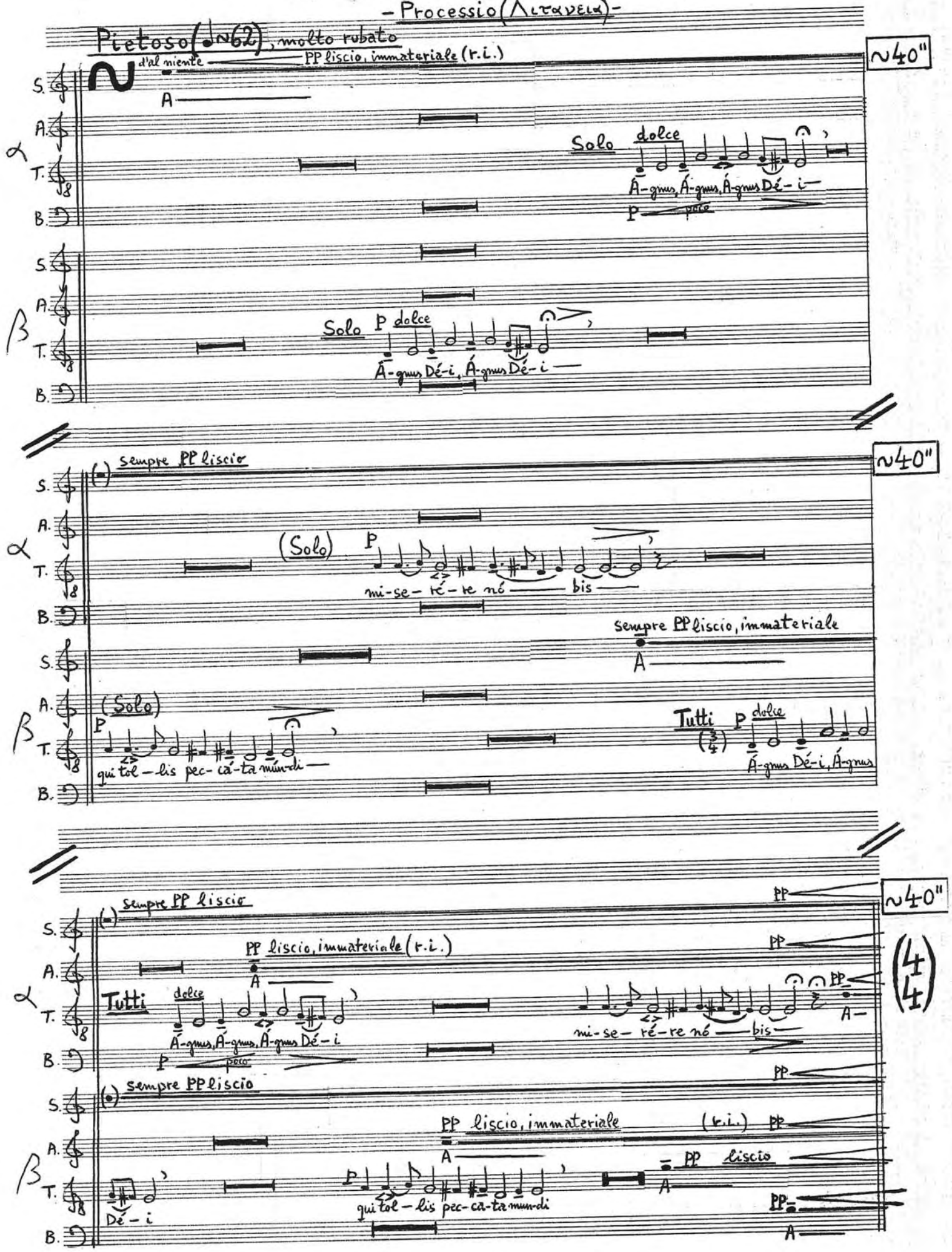
31-III-199





# 5.) AGNUS DEI (ΑΓΝΟΣ)

- Processio (Λιτανεία) -



Poco più mosso (♩~72), sempre rubato, leggiero e scorrevole (fluido)

~40"

S. A. T. B.

α

β

Á-gnus, Á-gnus, Á-gnus, Á-gnus, Á-gnus, Á-gnus, Á-gnus, Á-gnus

↑Quasi "Hérouvikôn" ("των Χερουβικῶν")↑

~35"

3 4 (in 1)

Á — gnus Dé — i — A — A — Á — Á

Sub. Allegro molto (♩~168 / 𝅗𝅥.~56) - giusto!

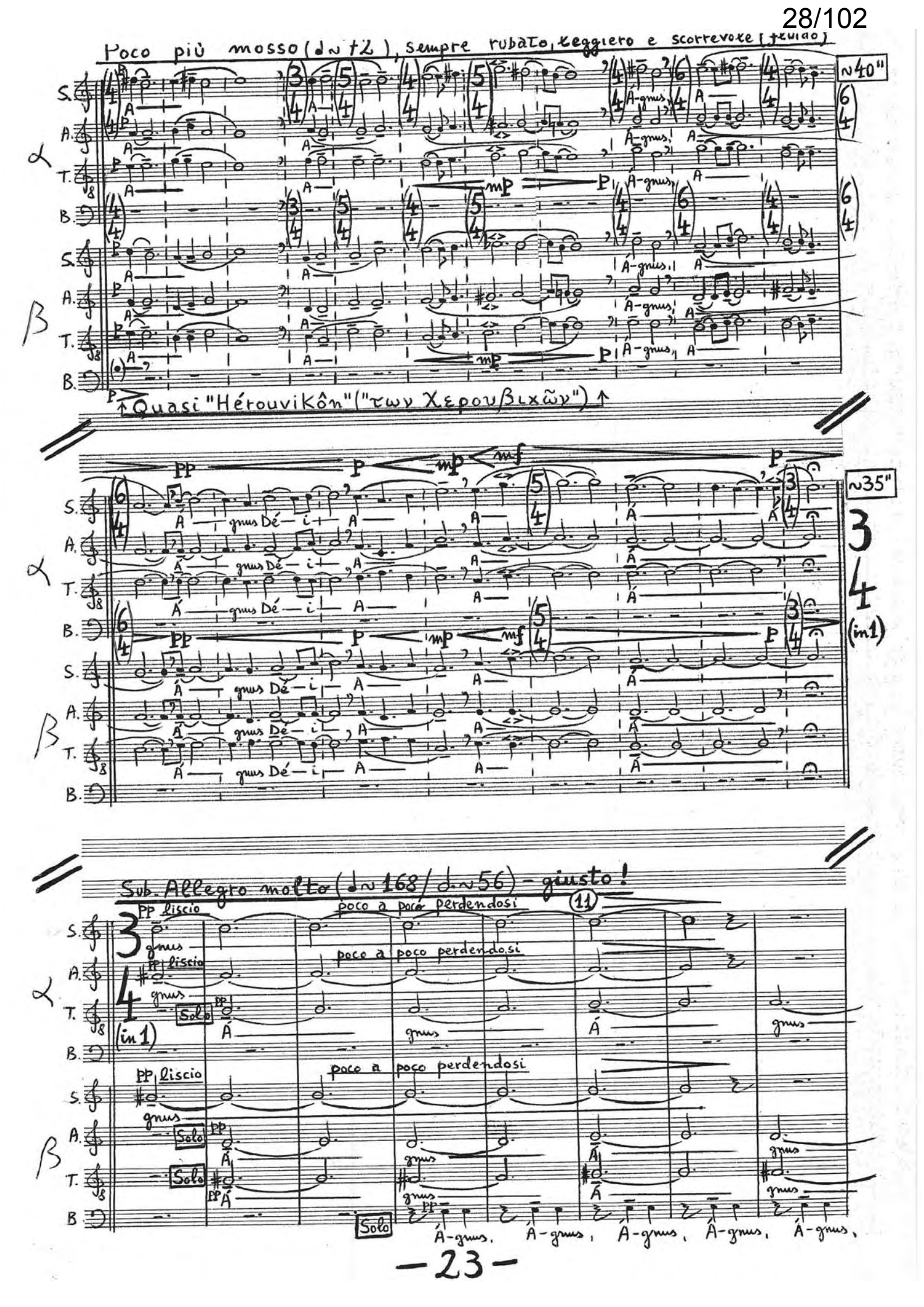
PP liscio — poco a poco perdendosi — (11)

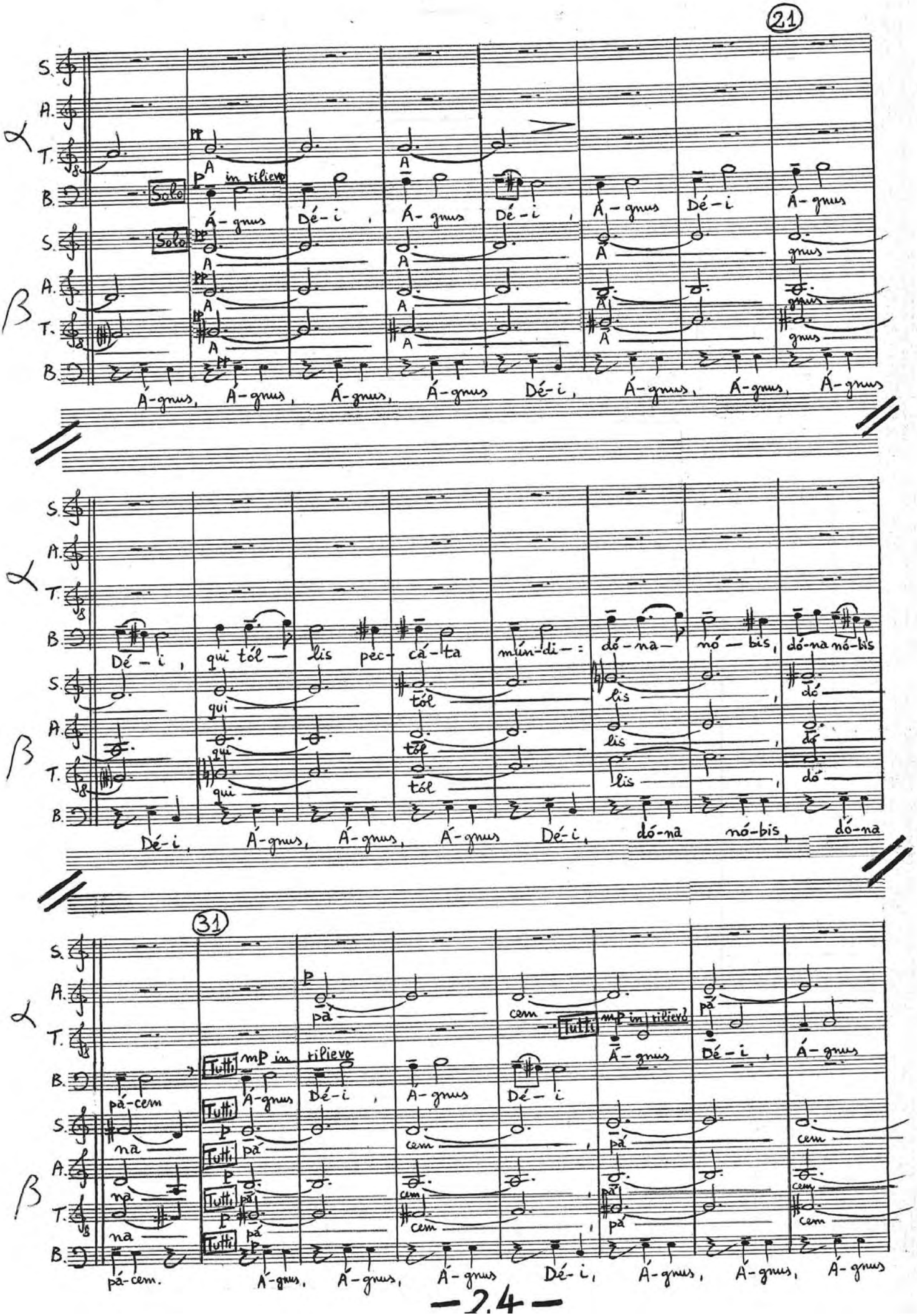
3 4 (in 1)

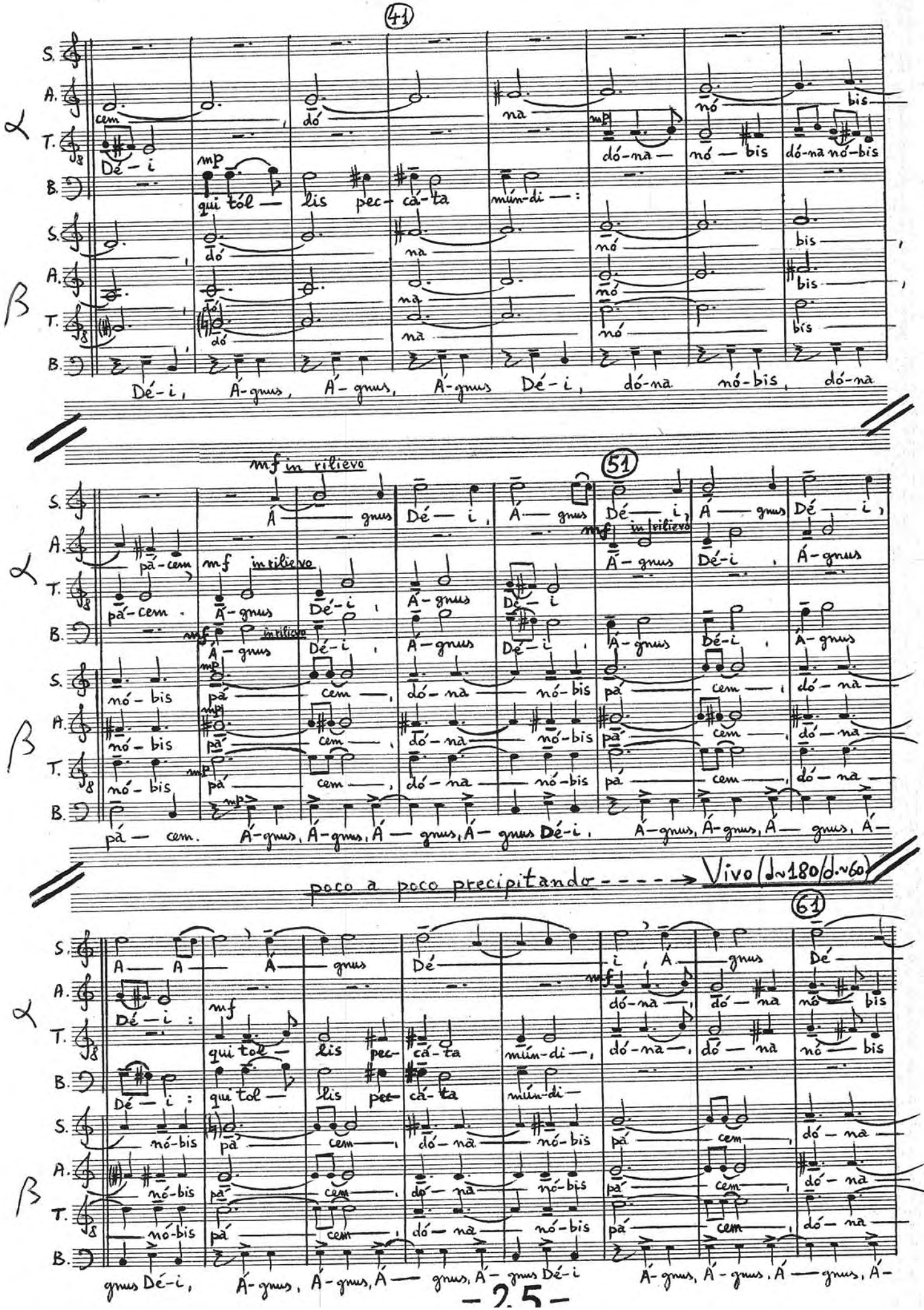
gnus — Solo — Á — gnus — Á — gnus

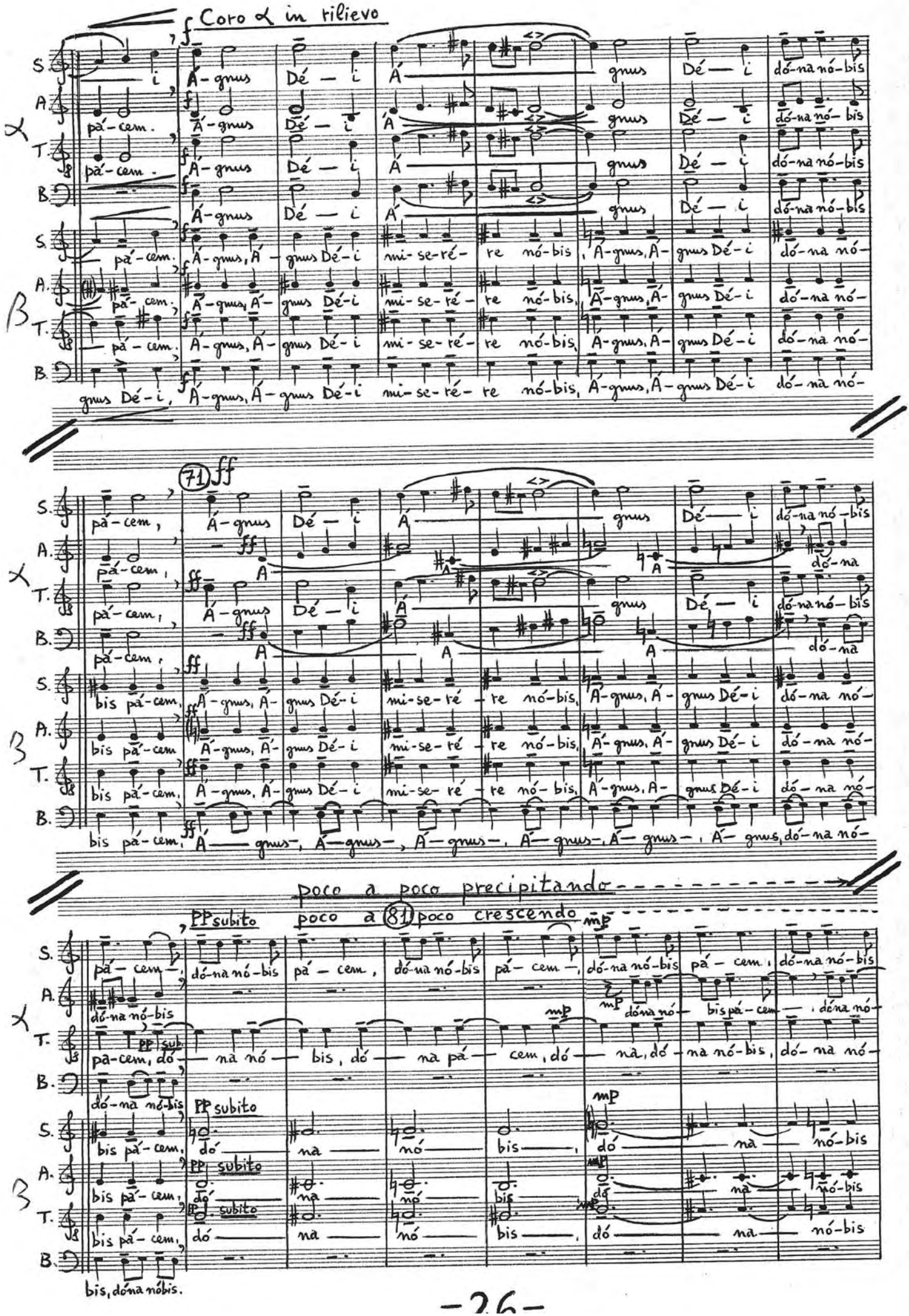
Á-gnus, Á-gnus, Á-gnus, Á-gnus, Á-gnus,

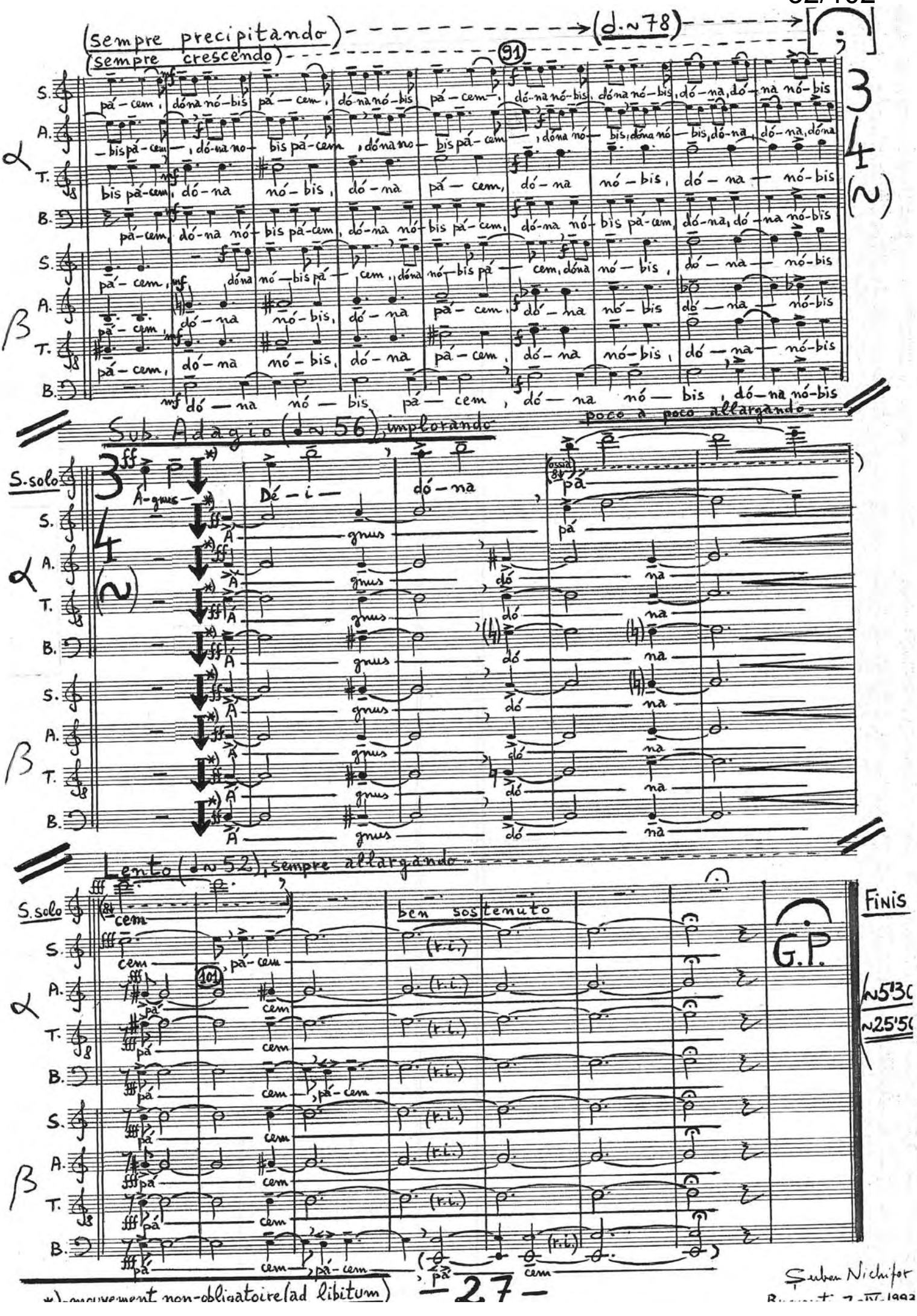





21
Solo
Solo
in rilievo
Á-gnus Dé-i Á-gnus Dé-i Á-gnus Dé-i Á-gnus
Á-gnus, Á-gnus, Á-gnus, Á-gnus Dé-i, Á-gnus, Á-gnus, Á-gnus
Dé-i qui tól- lis pec- cá-ta mún-di = dó-na nó-bis, dó-na nó-bis
Dé-i, Á-gnus, Á-gnus, Á-gnus Dé-i, dó-na nó-bis, dó-na
31
Tutti mp in rilievo
pá-cem
Á-gnus Dé-i Á-gnus Dé-i
Á-gnus, Á-gnus, Á-gnus Dé-i, Á-gnus, Á-gnus, Á-gnus
pá-cem.


41
S.
A.
T.
B.
cem, dó na nó bis
Dé-i
mp
qui tól lis pec-cá-ta mún-di:
dó-na nó-bis dó-na nó-bis
Dé-i, Á-gnus, Á-gnus, Á-gnus Dé-i, dó-na nó-bis, dó-na
mf in rilievo
51
Á-gnus Dé-i, Á-gnus Dé-i, Á-gnus Dé-i,
pá-cem
Á-gnus Dé-i, Á-gnus
nó-bis pá-cem, dó-na nó-bis pá-cem, dó-na
pá-cem. Á-gnus, Á-gnus, Á-gnus, Á-gnus Dé-i, Á-gnus, Á-gnus, Á-gnus, Á-
poco a poco precipitando ----> Vivo (♩~180/♩.~60)
61
A-A Á-gnus Dé-i, Á-gnus Dé
Dé-i:
qui tol lis pec-cá-ta mún-di, dó-na, dó-na nó-bis
nó-bis pá-cem, dó-na nó-bis pá-cem, dó-na
gnus Dé-i, Á-gnus, Á-gnus, Á-gnus, Á-gnus Dé-i Á-gnus, Á-gnus, Á-gnus, Á-


Coro α in rilievo
71
ff
poco a poco precipitando
PP subito
poco a 81 poco crescendo
mp
-26-


(sempre precipitando)
(sempre crescendo)
(d.~78)
91
S.
A.
T.
B.
pá-cem, dó-na nó-bis pá-cem, dó-na nó-bis pá-cem, dó-na nó-bis, dó-na nó-bis, dó-na, dó-na nó-bis
bis pá-cem, dó-na no-bis pá-cem, dó-na no-bis pá-cem, dó-na nó-bis, dó-na nó-bis, dó-na, dó-na, dó-na
bis pá-cem, dó-na nó-bis, dó-na pá-cem, dó-na nó-bis, dó-na nó-bis
pá-cem, dó-na nó-bis pá-cem, dó-na nó-bis pá-cem, dó-na nó-bis pá-cem, dó-na, dó-na nó-bis
pá-cem, dó-na nó-bis pá-cem, dó-na nó-bis pá-cem, dó-na nó-bis, dó-na nó-bis
pá-cem, dó-na nó-bis, dó-na pá-cem, dó-na nó-bis dó-na nó-bis
pá-cem, dó-na nó-bis, dó-na pá-cem, dó-na nó-bis, dó-na nó-bis
dó-na nó-bis pá-cem, dó-na nó-bis, dó-na nó-bis
Sub. Adagio (♩~56), implorando
poco a poco allargando
S. solo
A-gnus Dé-i dó-na pá
A-gnus pá
A-gnus dó-na
A-gnus dó-na
A-gnus dó-na
A-gnus dó-na
A-gnus dó-na
A-gnus dó-na
A-gnus dó-na
Lento (♩~52), sempre allargando
S. solo
cem
ben sostenuto
cem, pá-cem
pá cem
pá cem, pá-cem
pá cem
pá cem
pá cem, pá-cem
pá cem
(r.i.)
101
G.P.
Finis
~5'30
~25'50
*) mouvement non-obligatoire (ad libitum)
Şerban Nichifor
Bucureşti 7-IV-1993

Şerban NICHIFOR

# M I S S A  B R E V I S

pour Choeur mixte "a cappella" (8 voix)

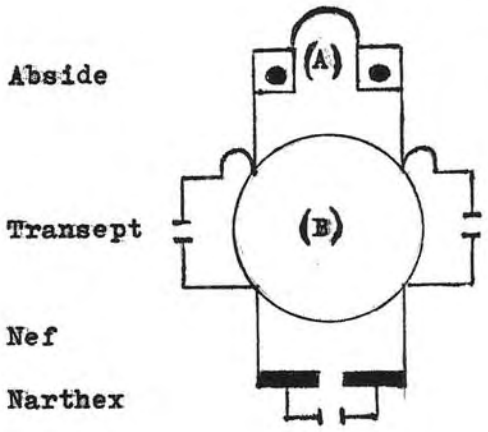
- 13 S., 11 A., 11 T., 10 B. -

Durée estimative: 14'30"

- Kyrie - 2'
- Gloria - 1'50"
- Credo (ad lib.) - 3'
- Sanctus - 3'10"
- Agnus Dei - 4'30"

## L e g e n d a

- ≷ - répétition libre et irrégulière du son, selon les accents prosodiques du texte (donc quasi recitando, recto-tono);
- ≈ - séquence musicale en déroulement molto rubato (libre et non mesuré);
- ▲ - le son le plus aigu possible (individuellement, dans l'intensité indiquée, sans forcer la voix);




- emplacements du Choeur: normal, quasi-stéréophonique(A); exceptionnel, variante panoramique (B).

Nota Bene - Cette partition est amoindrie au format"A 4", du format "A 3" (en original). La partition pourra être utilisée tel quel aussi par les interprètes, mais dans le format original ("A 3").

# MISSA BREVIS

## I - KYRIE

Lontano e Misterioso
Quasi Senza Tempo

Șerban Nichifor

~60"

S. 1 — sempre pp — quasi mormorando irregolare (~30") — eléison, eléison ---- (respirare ad libitum) — Christe, Christe ----

S. 2 — sempre pp — quasi mormorando irregolare — Kýrie, Kýrie ---- (respirare ad libitum) — eléison, eléison ----

A. 1 — sempre pp — quasi mormorando irregolare — eléison, eléison ---- (respirare ad libitum) — Christe, Christe ----

A. 2 — sempre pp — quasi mormorando irregolare — Kýrie, Kýrie ---- (respirare ad libitum) — eléison, eléison ----

T. 1 — sempre pp — quasi mormorando irregolare — eléison, eléison ---- (respirare ad libitum) — Christe, Christe ----

T. 2 — sempre pp — quasi mormorando irregolare — Kýrie, Kýrie ---- (respirare ad libitum) — eléison, eléison ----

B. 1 — sempre pp — quasi mormorando irregolare — eléison, eléison ---- (respirare ad libitum) — Christe, Christe ----

B. 2 — sempre pp — quasi mormorando irregolare — Kýrie, Kýrie ---- (respirare ad libitum) — eléison, eléison ----

(~30") ~60"

S. 1 — eléison, eléison ---- gl. non vibrato — liscio — e

S. 2 — Kýrie, Kýrie ---- gl. non vibrato — liscio — e

A. 1 — eléison, eléison ---- gl. non vibrato — liscio — e

A. 2 — Kýrie, Kýrie ---- gl. non vibrato — liscio — e

T. 1 — Kýrie eléison, Kýrie eléison ---- perdendosi

T. 2 — Kýrie eléison, Kýrie eléison ---- perdendosi

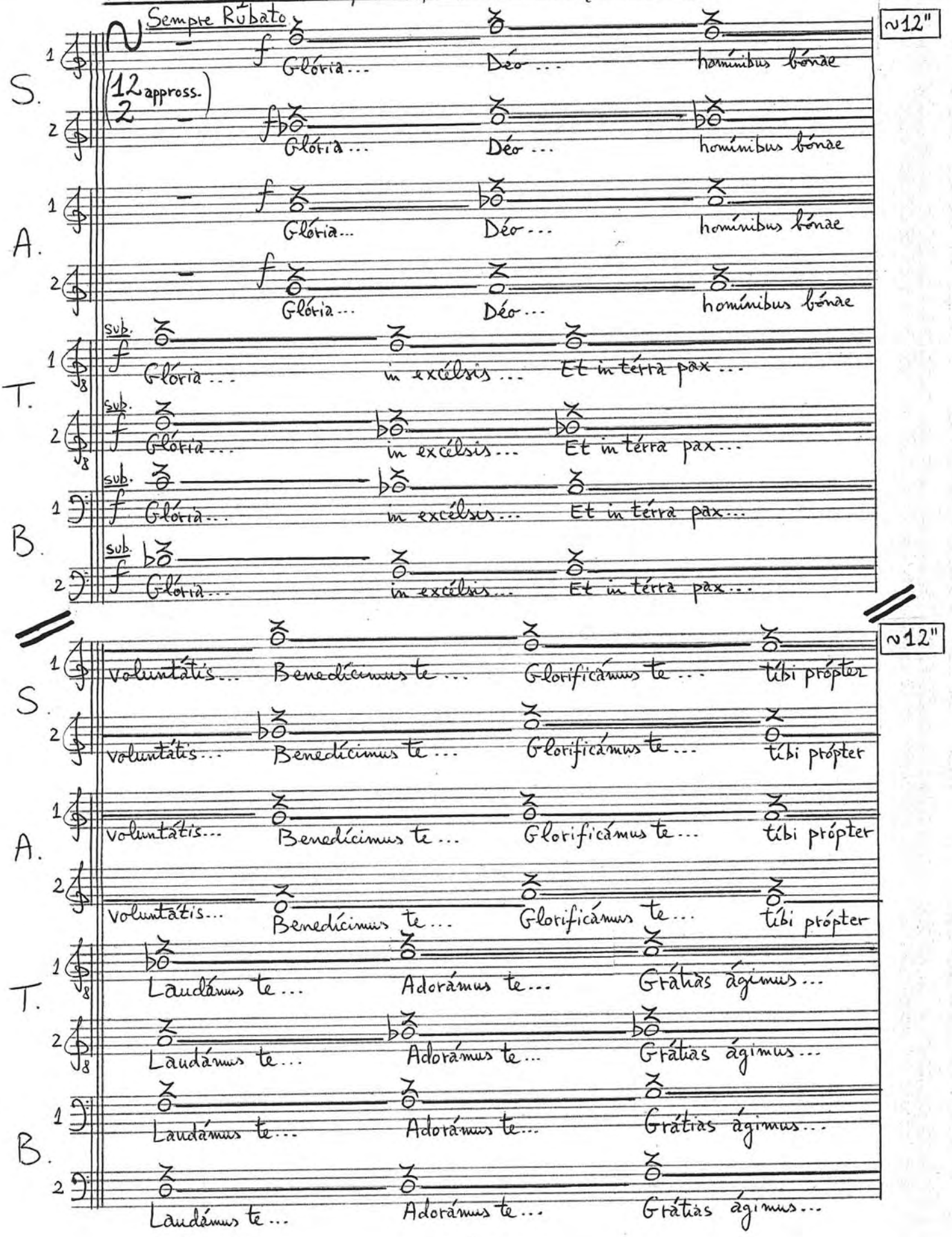
B. 1 — Kýrie eléison, Kýrie eléison ---- perdendosi (attacca

B. 2 — Kýrie eléison, Kýrie eléison ---- perdendosi ~2'

9-IV-1993

# II - GLORIA

Maestoso, quasi Campane - pleno ma dolce (♩≈60 MM)



poco a poco animando (♩≈68) ≈11"

S. 1 glóriam túam... Rex caeléstis... omnípotens...

S. 2 glóriam túam... Rex caeléstis... omnípotens...

A. 1 glóriam túam... Rex caeléstis... omnípotens...

A. 2 glóriam túam... Rex caeléstis... omnípotens...

T. 1 mágnam... Dómine Déus... Déus Páter...

T. 2 mágnam... Dómine Déus... Déus Páter...

B. 1 mágnam... Dómine Déus... Déus Páter...

B. 2 mágnam... Dómine Déus... Déus Páter...

(sempre animando) (♩≈76) ≈10"

S. 1 Fíli unigénite... Dómine Déus... Fílius Pátris...

S. 2 Fíli unigénite... Dómine Déus... Fílius Pátris...

A. 1 Fíli unigénite... Dómine Déus... Fílius Pátris...

A. 2 Fíli unigénite... Dómine Déus... Fílius Pátris...

T. 1 Dómine... Jésu Chríste... Ágnus Déi...

T. 2 Dómine... Jésu Chríste... Ágnus Déi...

B. 1 Dómine... Jésu Chríste... Ágnus Déi...

B. 2 Dómine... Jésu Chríste... Ágnus Déi...

(sempre animando) (♩~84)

~9"

S. 1 miserére nóbis... súscipe deprecatiónem nóbis... miserére

2 miserére nóbis... súscipe deprecatiónem nóbis... miserére

A. 1 miserére nóbis... súscipe deprecatiónem nóbis... miserére

2 miserére nóbis... súscipe deprecatiónem nóbis... miserére

T. 1 Qui tóllis peccáta múndi... Qui tóllis peccáta múndi... Qui sédes ad déxteram Pátris...

2 Qui tóllis peccáta múndi... Qui tóllis peccáta múndi... Qui sédes ad déxteram Pátris...

B. 1 Qui tóllis peccáta múndi... Qui tóllis peccáta múndi... Qui sédes ad déxteram Pátris...

2 Qui tóllis peccáta múndi... Qui tóllis peccáta múndi... Qui sédes ad déxteram Pátris...

(sempre animando) (♩~90)

~8"

S. 1 nóbis... ben f Tu sólus Dóminus... Jésu Chríste... Jésu Chríste...

2 nóbis... ben f Tu sólus Dóminus... Jésu Chríste... Jésu Chríste...

A. 1 nóbis... ben f Tu sólus Dóminus... Jésu Chríste... Jésu Chríste...

2 nóbis... ben f Tu sólus Dóminus... Jésu Chríste... Jésu Chríste...

T. 1 ben f Quóniam tu sólus Sánctus... Tu sólus Altíssimus... Tu sólus Altíssimus...

2 ben f Quóniam tu sólus Sánctus... Tu sólus Altíssimus... Tu sólus Altíssimus...

B. 1 ben f Quóniam tu sólus Sánctus... Tu sólus Altíssimus... Tu sólus Altíssimus...

2 ben f Quóniam tu sólus Sánctus... Tu sólus Altíssimus... Tu sólus Altíssimus...

poco a poco allargando - - - - - - - - (d~44)

molto

~15"

S. 1 Cum Sáncto Spíritu... in glória Déi... Déi Pátris...

molto

2 Cum Sáncto Spíritu... in glória Déi... Déi Pátris...

molto

A. 1 Cum Sáncto Spíritu... in glória Déi... Déi Pátris...

molto

2 Cum Sáncto Spíritu... in glória Déi... Déi Pátris...

T. 1 Cum Sáncto Spíritu... in glória Déi... Déi Pátris...

molto

molto

2 Cum Sáncto Spíritu... in glória Déi... Déi Pátris...

B. 1 Cum Sáncto Spíritu... in glória Déi... Déi Pátris...

molto

molto

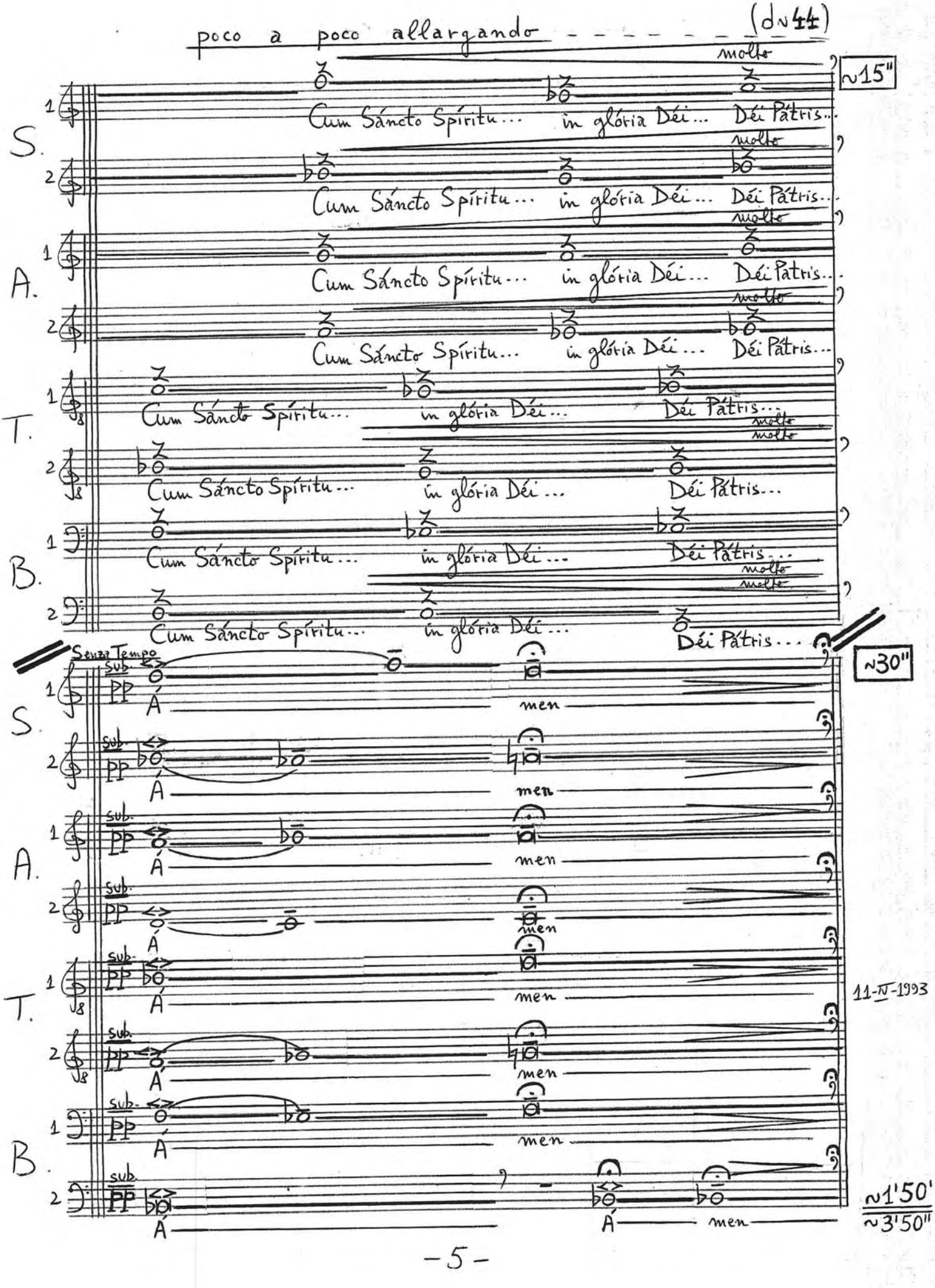
2 Cum Sáncto Spíritu... in glória Déi... Déi Pátris...

Senza Tempo

~30"

S. 1 sub. PP Á men

2 sub. PP Á men



A. 1 sub. PP Á men

2 sub. PP Á men

T. 1 sub. PP Á men

11-IV-1993

2 sub. PP Á men

B. 1 sub. PP Á men

2 sub. PP Á Á men

~1'50'

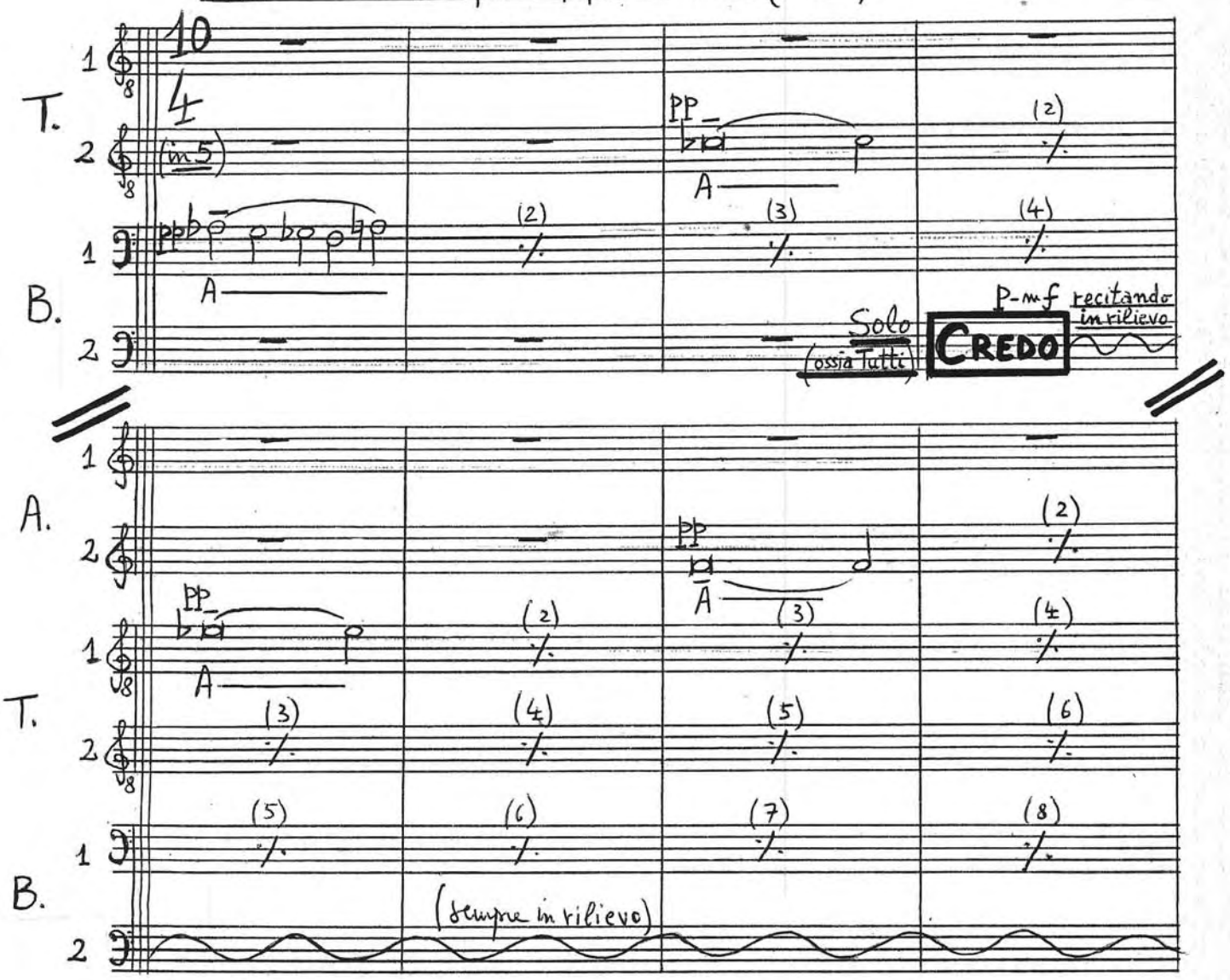
~3'50"

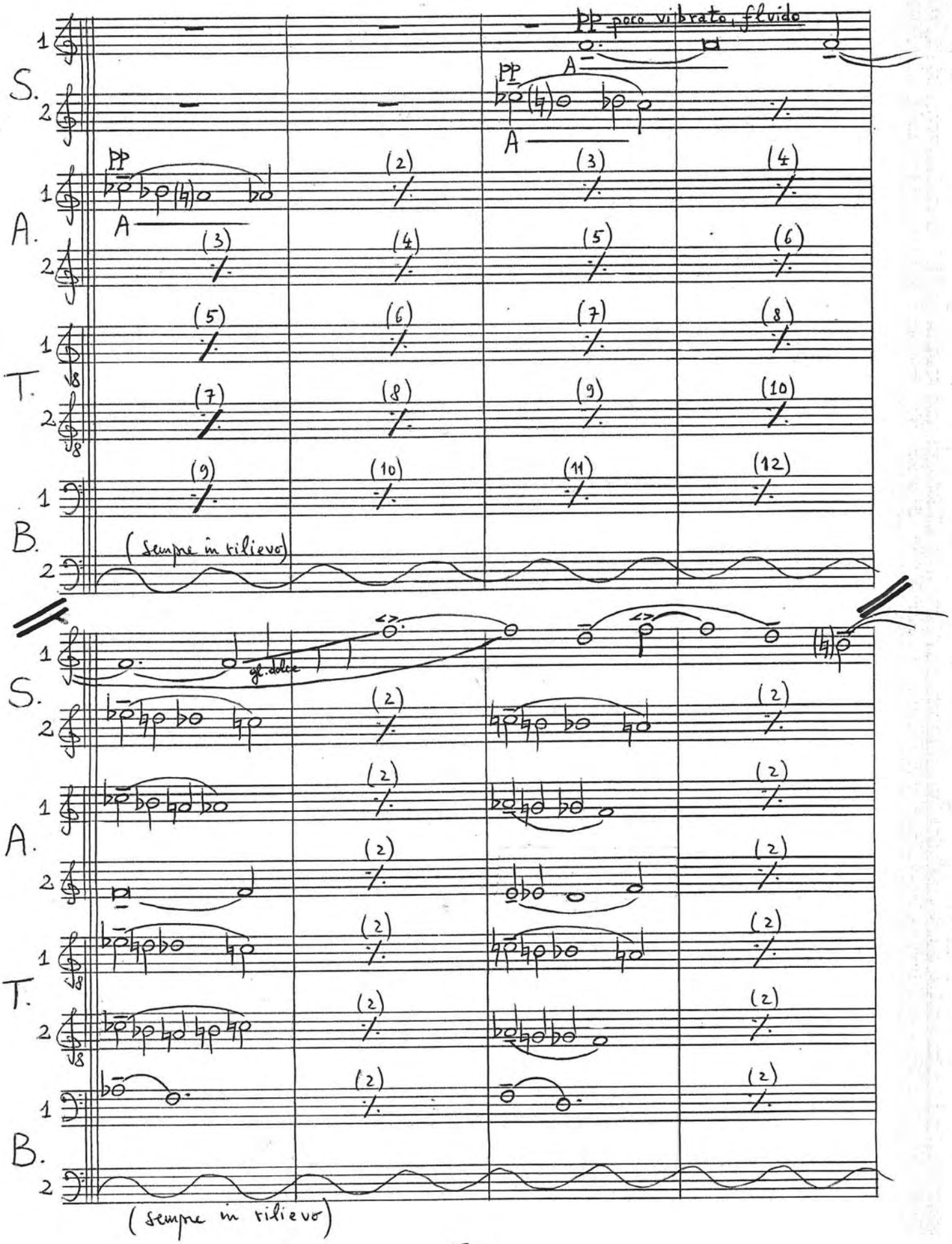
# III - CREDO (ad libitum)

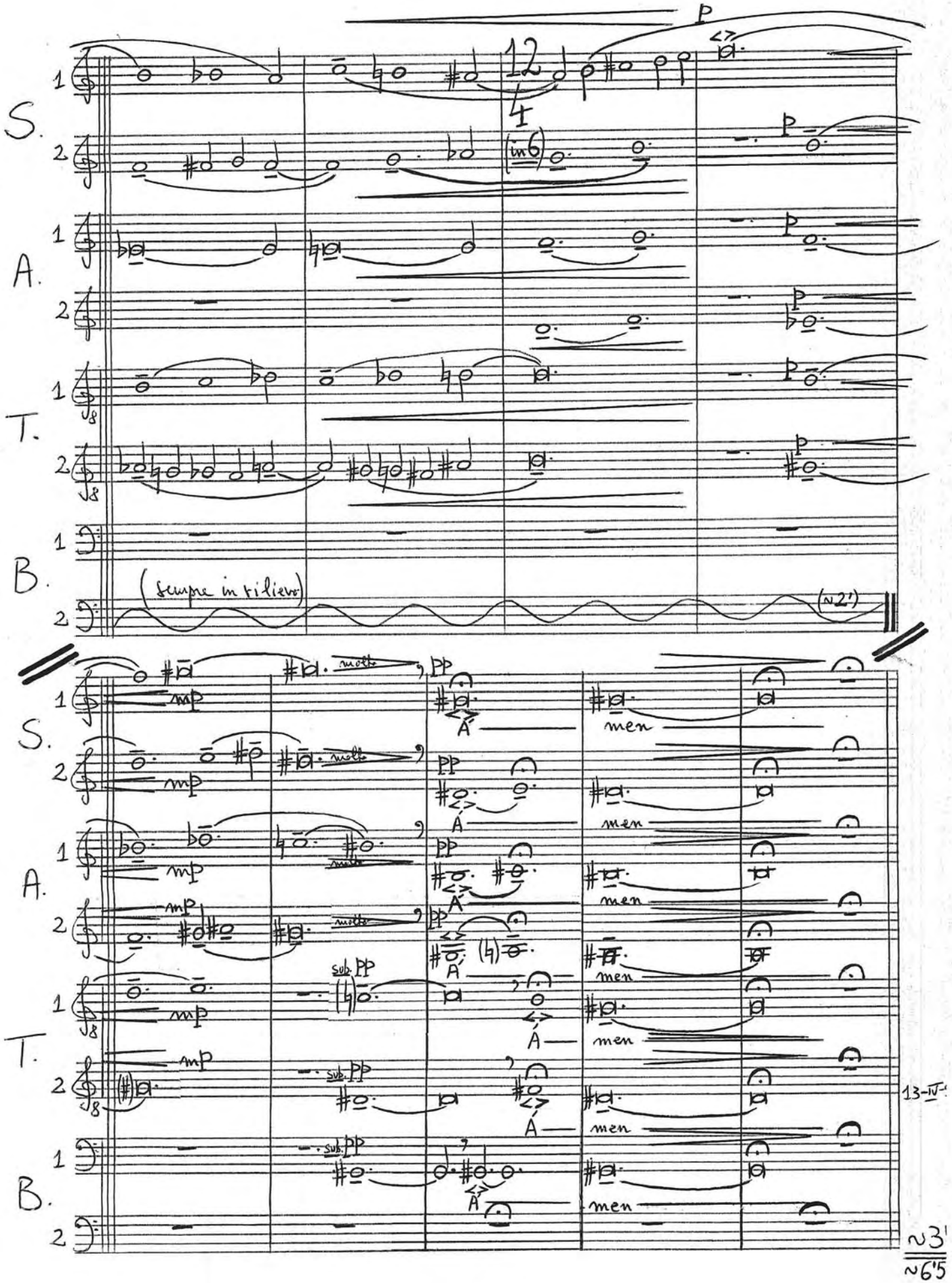
Crédo in únum Déum, Pátrem omnipoténtem, factórem caéli et térrae, visibílium ómnium et invisibílium.
Et in únum Dóminum Jésum Chrístum, Fílium Déi unigénitum. Et ex Pátre nátum ánte ómnia saécula. Déum de Déo, Lúmen de lúmine, Déum vérum de Déo véro. Génitum, non fáctum, consubstantiálem Pátri: per quem ómnia fácta sunt. Qui própter nos hómines et própter nóstram salútem descéndit de caélis.
Et incarnátus est de Spíritu Sáncto ex Mária Vírgine: et hómo fáctus est. Crucifíxus étiam pro nóbis: sub Póntio Piláto pássus et sepúltus est. Et resurréxit tértia die, secúndum Scriptúras. Et ascéndit in caélum: sédet ad déxteram Pátris. Et íterum ventúrus est cum glória, judicáre vívos et mórtuos: cújus régni non érit fínis.
Et in Spíritum Sánctum, Dóminum et vivificántem: qui ex Pátre, Filíoque procédit. Qui cum Pátre, et Fílio símul adorátur, et conglorificátur: qui locútus est per Prophétas.
Et únam, Sánctam, cathólicam et apostólicam Ecclésiam. Confíteor únum baptísma in remissiónem peccatórum. Et exspécto resurrectiónem mortuórum. Et vítam ventúri saéculi. Amen.

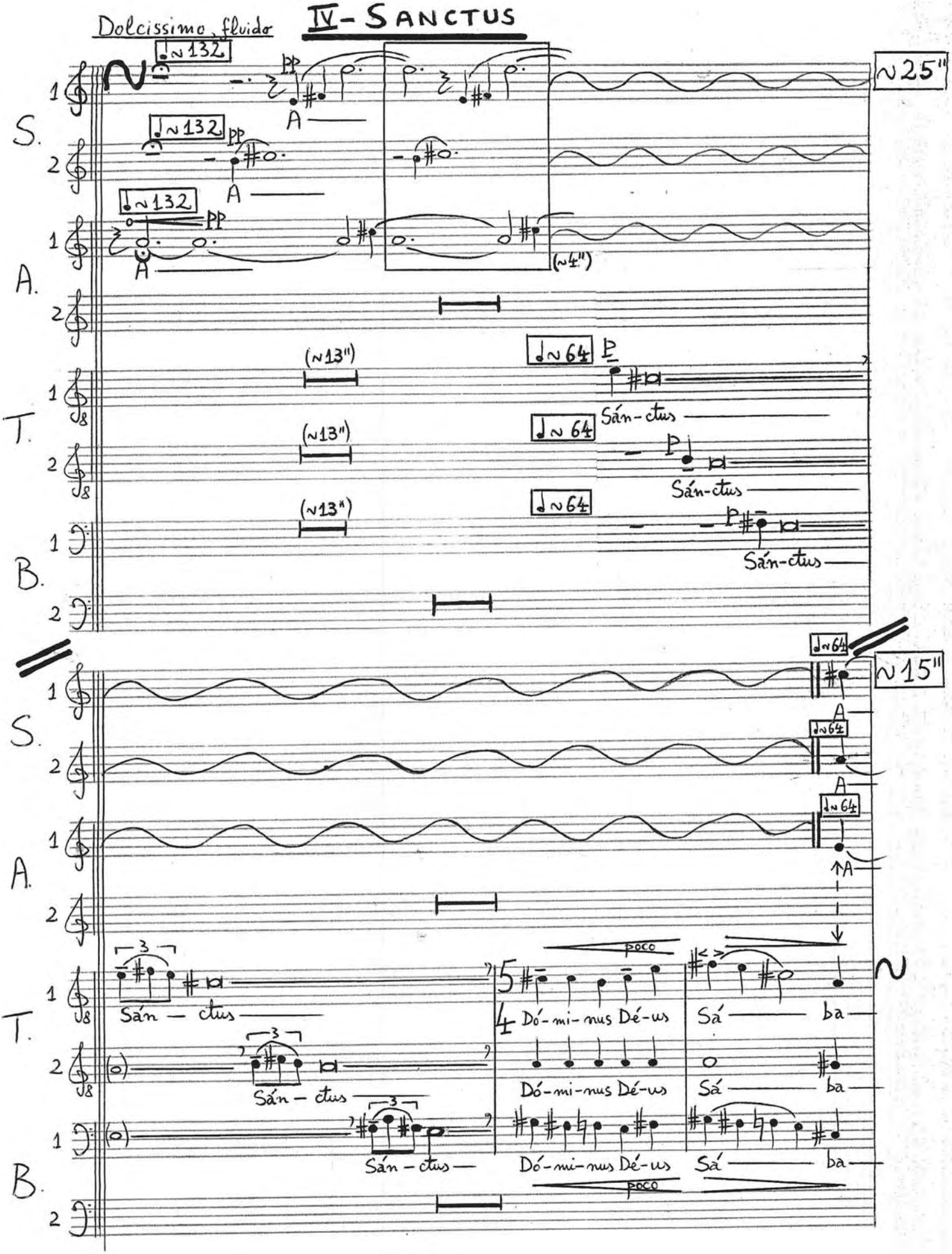
recitando = ∿ 2'

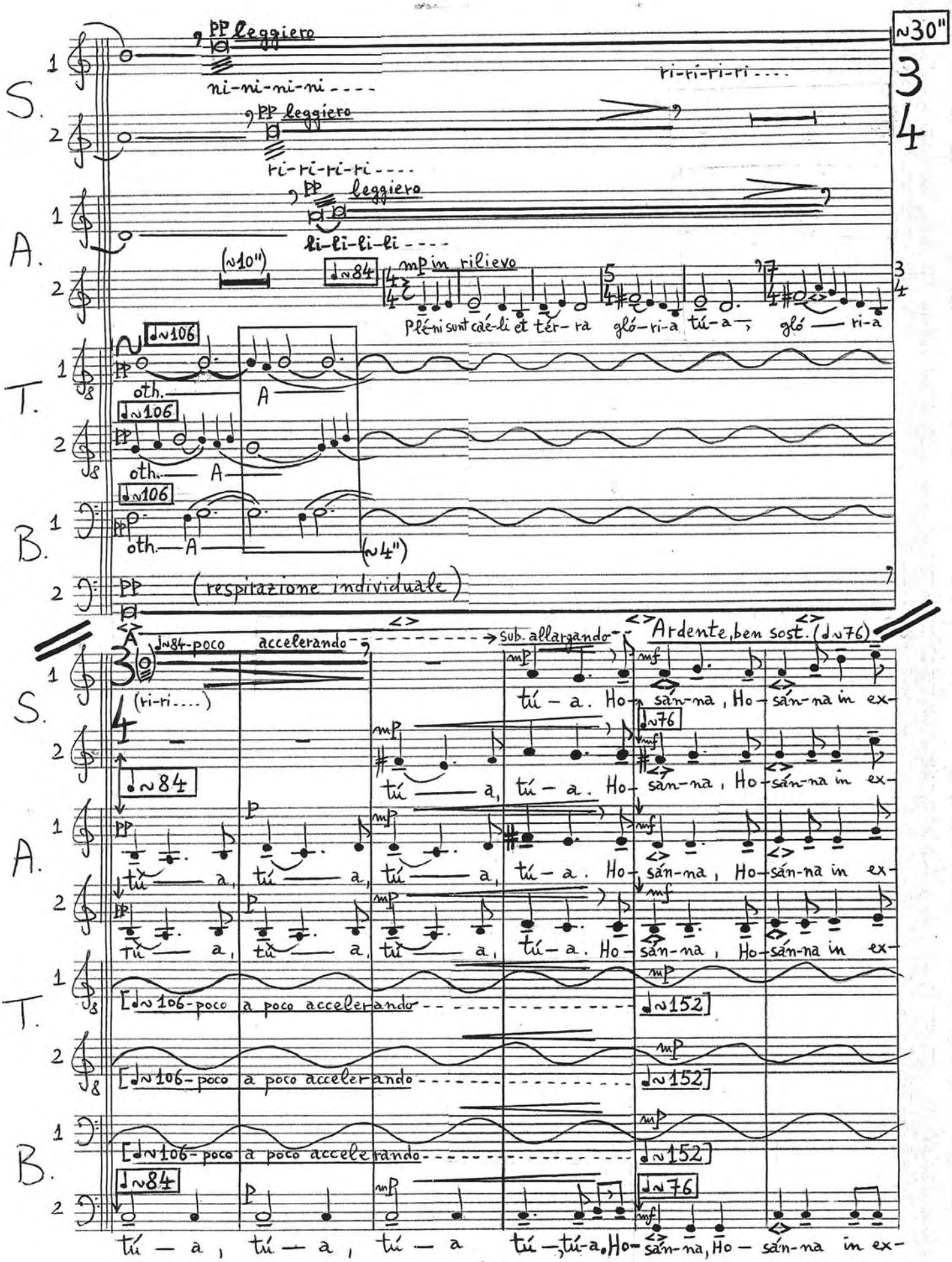
Pietoso e semplice, poco rubato (♩∿74)

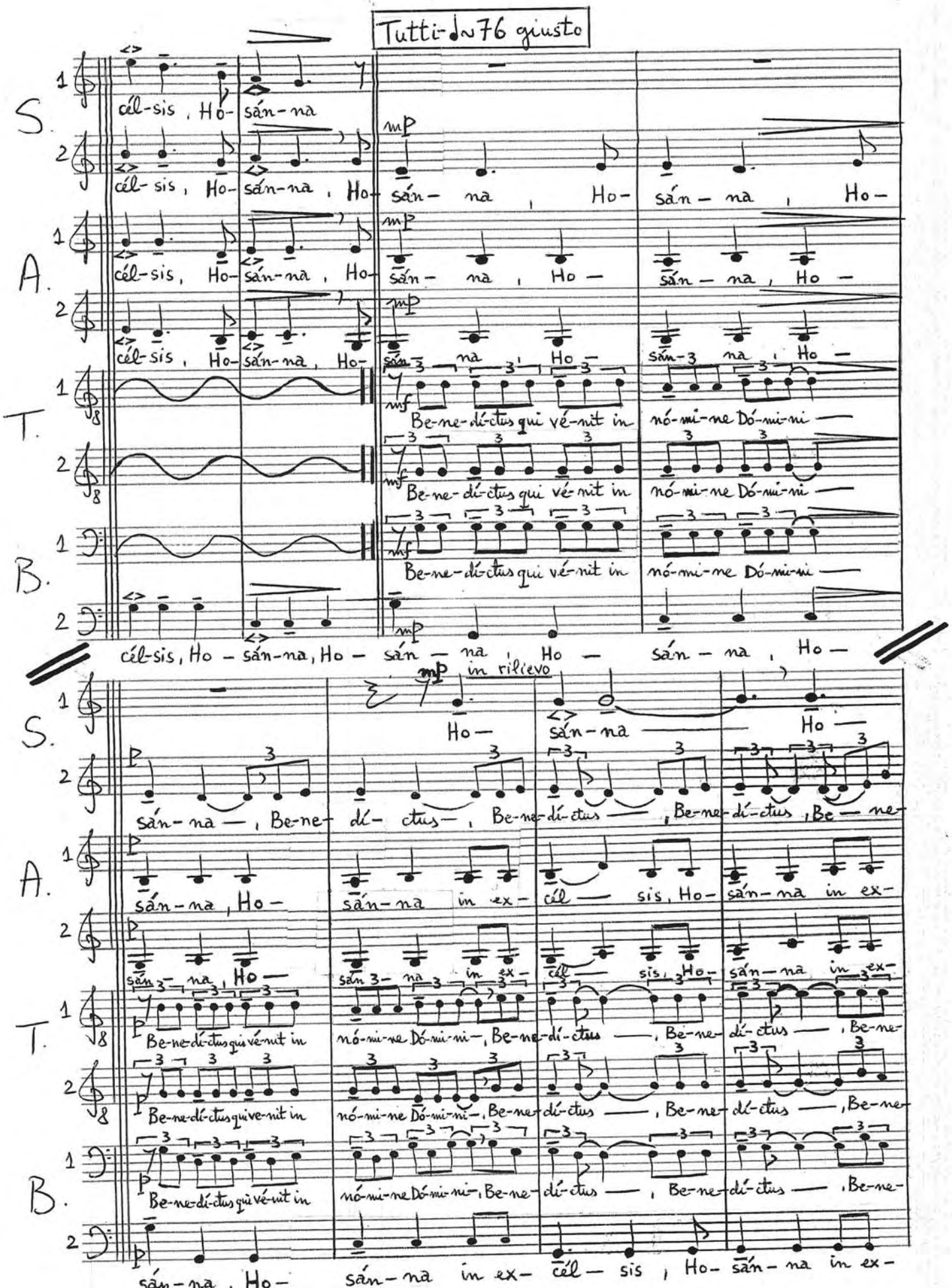


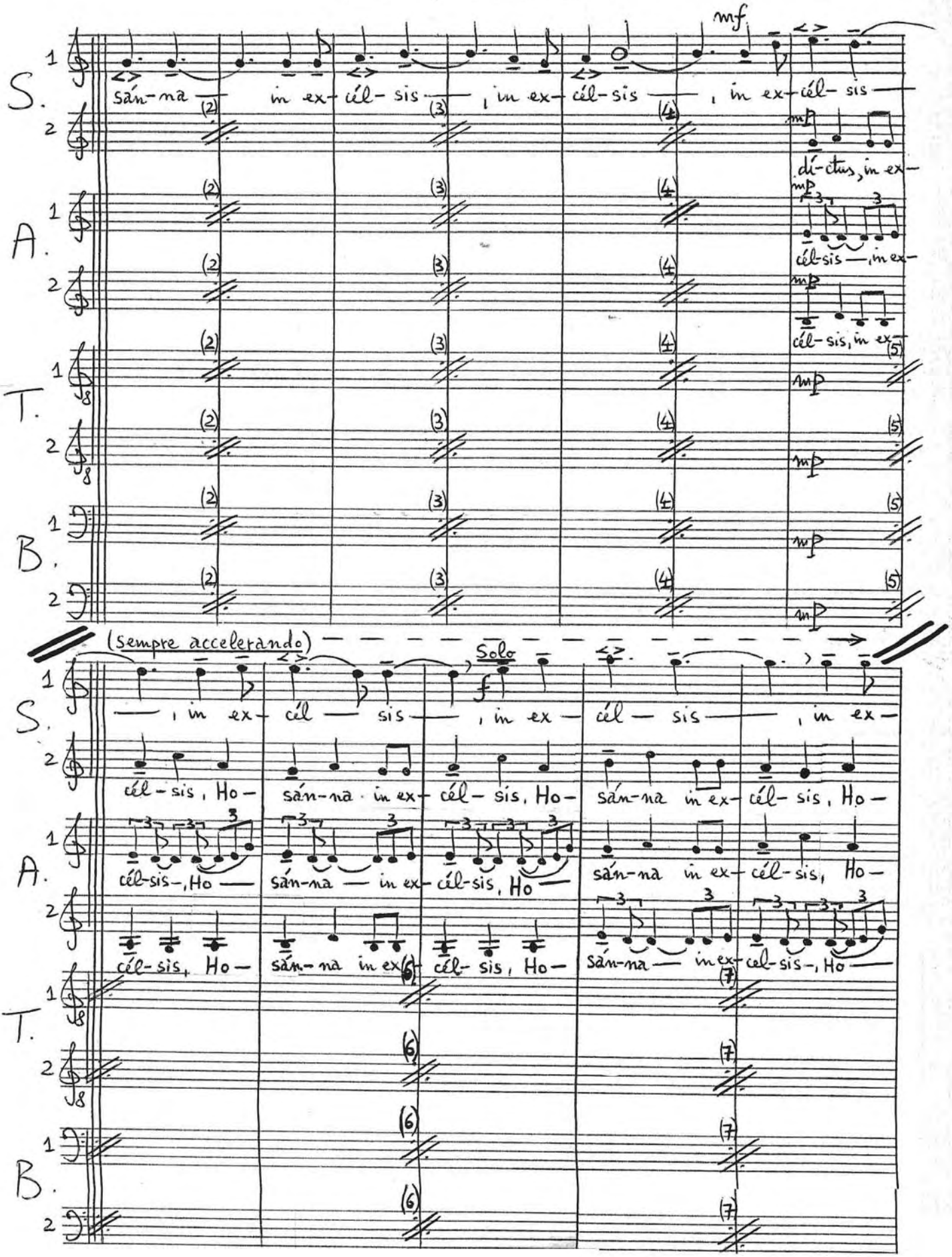

S.
A.
T.
B.
pp poco vibrato, fluido
A
(sempre in rilievo)
gt. dolce
(sempre in rilievo)

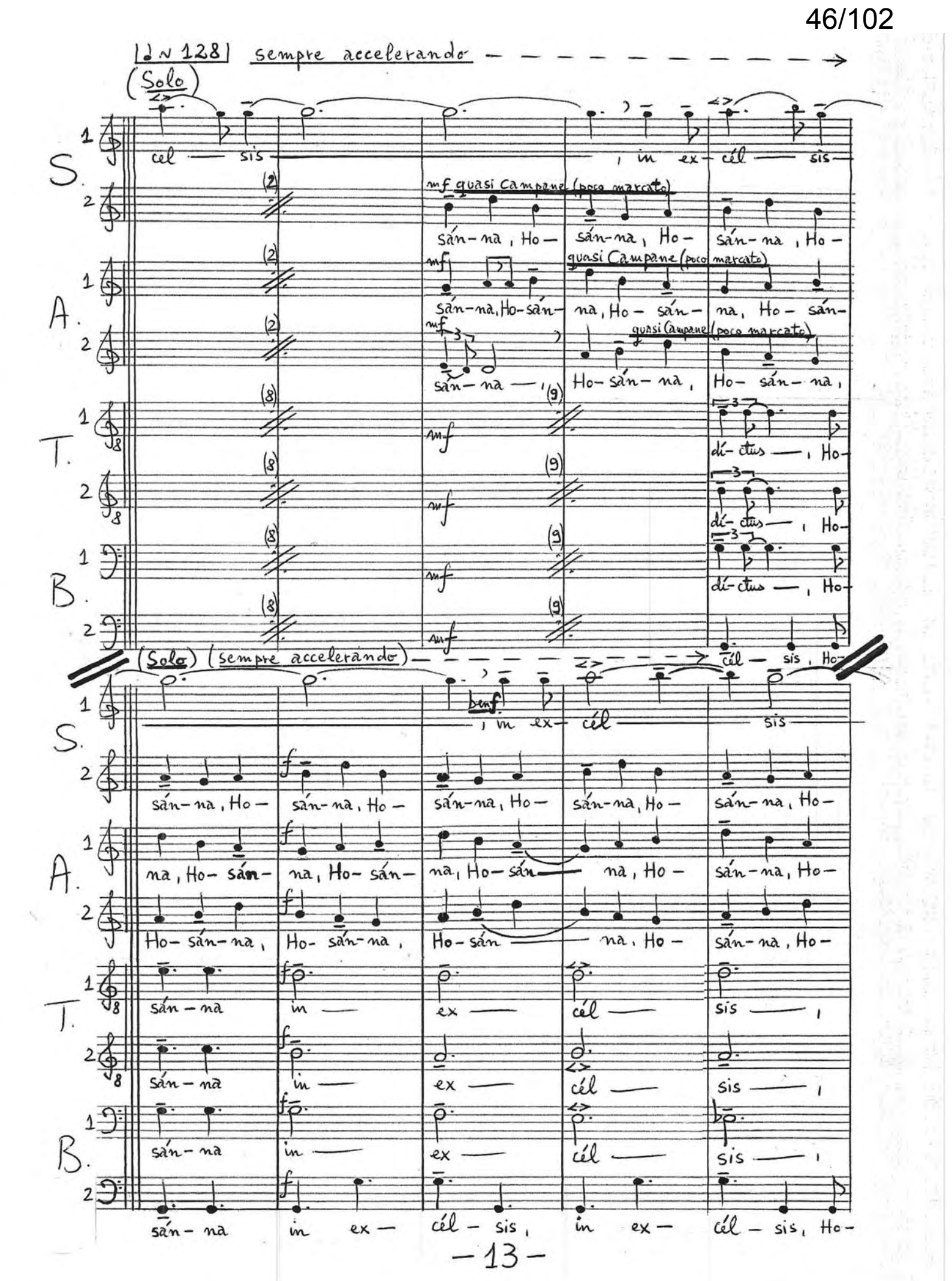

S.
A.
T.
B.
(in 6)
(sempre in rilievo)
(~2')
molto
sub. PP
men
13-IV-
~3'
~6'5

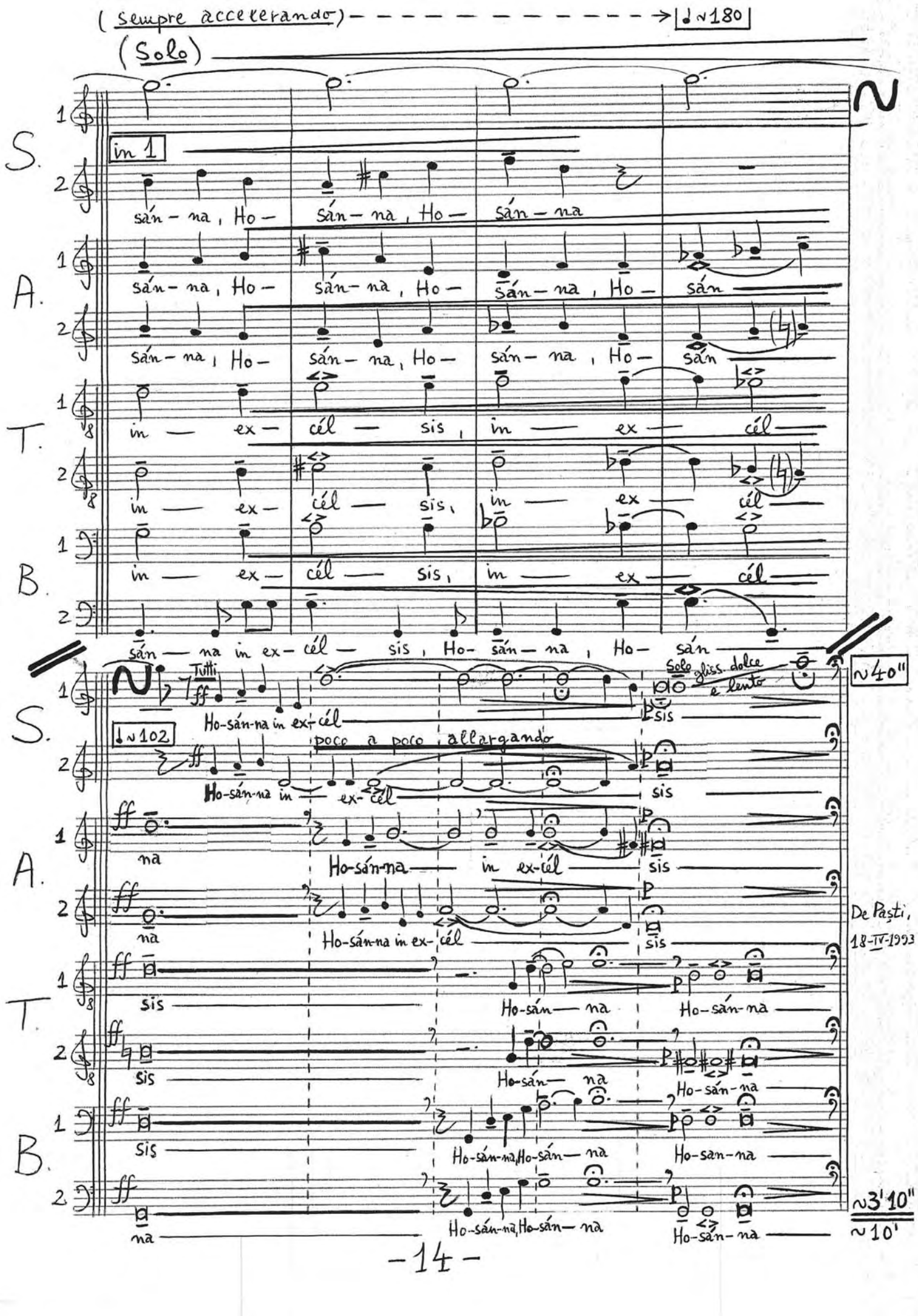

Dolcissimo, fluido
IV- SANCTUS
♩~132
pp
A
~25"
(~4")
(~13")
♩~64
p
Sán-ctus
~15"
poco
Sán — ctus
Dó-mi-nus Dé-us
Sá — ba
S.
A.
T.
B.


~30"
S.
A.
T.
B.
pp leggiero
ni-ni-ni-ni ----
ri-ri-ri-ri ----
li-li-li-li ----
(~10")
♩~84
mp in rilievo
Pléni sunt caé-li et tér-ra gló-ri-a tú-a, gló — ri-a
♩~106
oth. A
(~4")
(respirazione individuale)
♩~84-poco accelerando
sub. allargando
Ardente, ben sost. (♩~76)
(ri-ri....)
tú — a. Ho-sán-na, Ho-sán-na in ex-
♩~76
tú — a, tú — a. Ho-sán-na, Ho-sán-na in ex-
tú — a, tú — a, tú — a, tú — a. Ho-sán-na, Ho-sán-na in ex-
tú — a, tú — a, tú — a, tú — a. Ho-sán-na, Ho-sán-na in ex-
[♩~106-poco a poco accelerando ♩~152]
tú — a, tú — a, tú — a tú —, tú-a. Ho-sán-na, Ho — sán-na in ex-

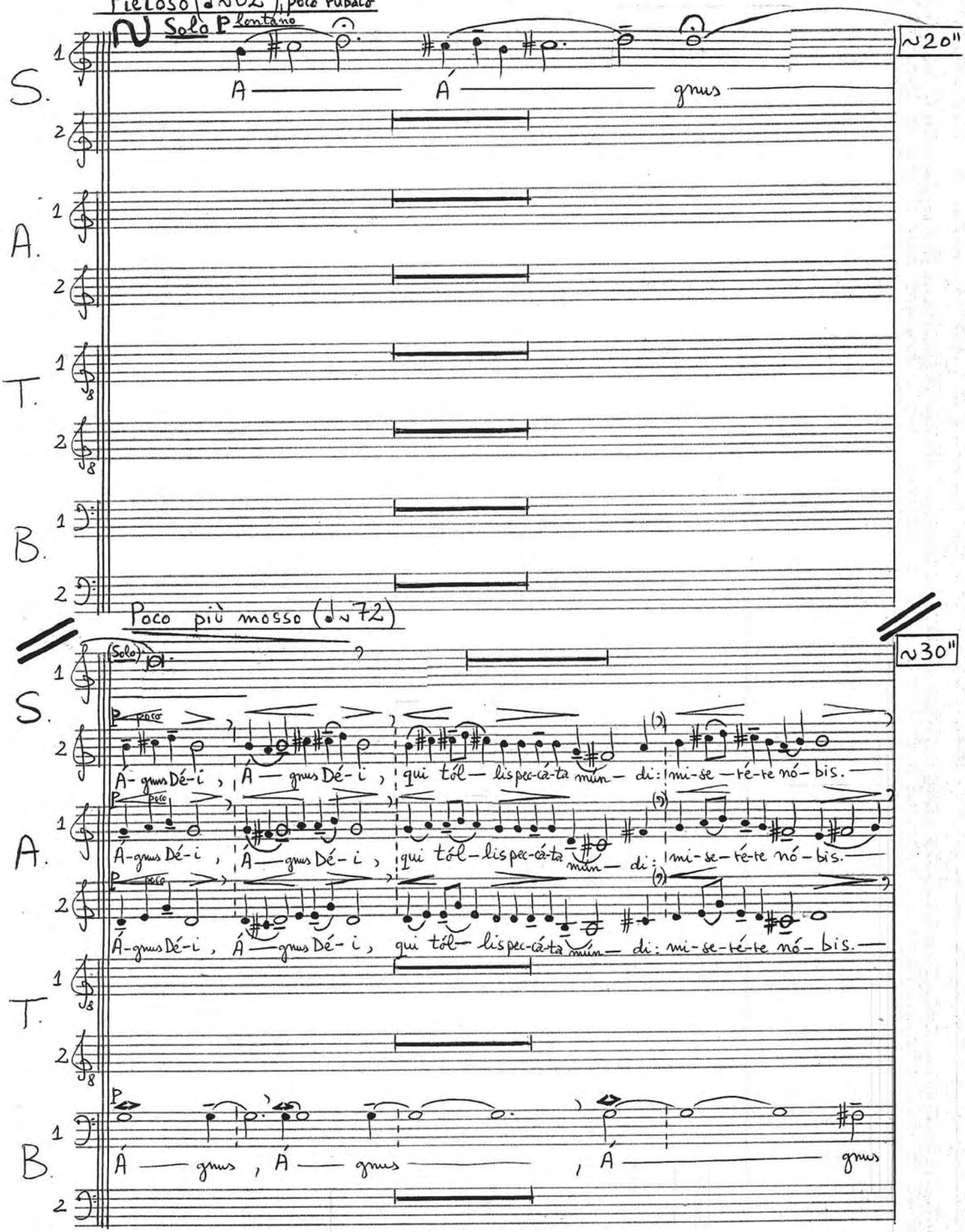

Tutti-♩~76 giusto
S.
A.
T.
B.
cél-sis, Ho-sán-na
cél-sis, Ho-sán-na, Ho-sán-na, Ho-sán-na, Ho-
cél-sis, Ho-sán-na, Ho-sán-na, Ho-sán-na, Ho-
cél-sis, Ho-sán-na, Ho-sán-na, Ho-sán-na, Ho-
Be-ne-dí-ctus qui vé-nit in nó-mi-ne Dó-mi-ni
Be-ne-dí-ctus qui vé-nit in nó-mi-ne Dó-mi-ni
Be-ne-dí-ctus qui vé-nit in nó-mi-ne Dó-mi-ni
cél-sis, Ho-sán-na, Ho-sán-na, Ho-sán-na, Ho-
in rilievo
Ho-sán-na Ho-
sán-na, Be-ne-dí-ctus, Be-ne-dí-ctus, Be-ne-dí-ctus, Be-ne-
sán-na, Ho-sán-na in ex-cél-sis, Ho-sán-na in ex-
sán-na, Ho-sán-na in ex-cél-sis, Ho-sán-na in ex-
Be-ne-dí-ctus qui vé-nit in nó-mi-ne Dó-mi-ni, Be-ne-dí-ctus, Be-ne-dí-ctus, Be-ne-
Be-ne-dí-ctus qui vé-nit in nó-mi-ne Dó-mi-ni, Be-ne-dí-ctus, Be-ne-dí-ctus, Be-ne-
Be-ne-dí-ctus qui vé-nit in nó-mi-ne Dó-mi-ni, Be-ne-dí-ctus, Be-ne-dí-ctus, Be-ne-
sán-na, Ho-sán-na in ex-cél-sis, Ho-sán-na in ex-

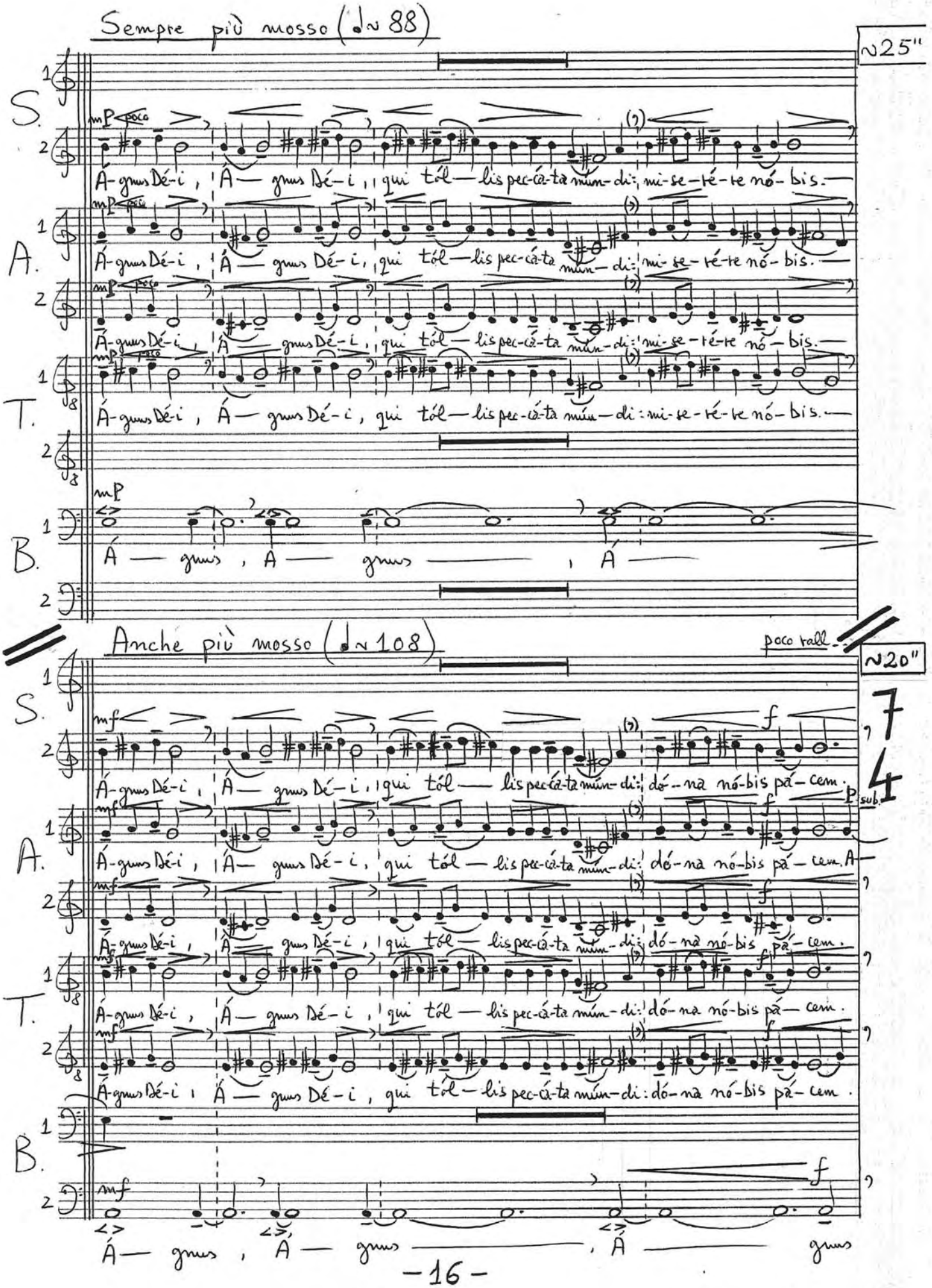

poco a poco accelerando
mf
S.
A.
T.
B.
sán-na in ex- cél- sis, in ex- cél- sis, in ex- cél- sis
mp
dí- ctus, in ex-
cél-sis, in ex-
cél- sis, in ex-
(sempre accelerando)
Solo
f
cél- sis, Ho- sán-na in ex- cél- sis, Ho- sán-na in ex- cél- sis, Ho-
cél-sis-, Ho- sán-na in ex- cél-sis, Ho- sán-na in ex- cel-sis-, Ho-
cél- sis, Ho- sán-na in ex- cél- sis, Ho- sán-na in ex- cel-sis-, Ho-


♩ N 128
sempre accelerando
(Solo)
S.
A.
T.
B.
cel — sis , in ex- cél — sis
mf quasi Campane (poco marcato)
sán-na, Ho- sán-na, Ho- sán-na, Ho-
mf
quasi Campane (poco marcato)
sán-na, Ho-sán- na, Ho- sán- na, Ho- sán-
mf
quasi Campane (poco marcato)
sán-na — , Ho-sán-na, Ho- sán-na,
mf
dí-ctus — , Ho-
dí-ctus — , Ho-
dí-ctus — , Ho-
cél — sis, Ho-
(Solo) (sempre accelerando)
benf.
, in ex- cél — sis
sán-na, Ho- sán-na, Ho- sán-na, Ho- sán-na, Ho- sán-na, Ho-
na, Ho- sán- na, Ho- sán- na, Ho- sán — na, Ho- sán-na, Ho-
Ho- sán-na, Ho- sán-na, Ho-sán — na, Ho- sán-na, Ho-
sán-na in — ex — cél — sis — ,
sán-na in — ex — cél — sis — ,
sán-na in — ex — cél — sis — ,
sán-na in ex- cél-sis, in ex- cél-sis, Ho-


(sempre accelerando) ♩≈180
(Solo)
S.
A.
T.
B.
in 1
sán - na, Ho - sán - na, Ho - sán - na
sán - na, Ho - sán - na, Ho - sán - na, Ho - sán
in — ex - cél — sis, in — ex — cél
in — ex - cél — sis, in — ex — cél
in — ex - cél — sis, in — ex — cél
sán — na in ex - cél — sis, Ho - sán — na, Ho - sán
Tutti
Ho-sán-na in ex - cél
Solo gliss. dolce e lento
sis
≈40"
♩≈102
poco a poco allargando
Ho-sán-na in — ex - cél
na
Ho-sán-na — in ex-cél
Ho-sán-na in ex - cél
sis
Ho-sán — na
Ho-sán-na
Ho-sán-na, Ho-sán — na
Ho-san-na
≈3'10"
≈10'
De Paşti, 18-IV-1993

# V - Agnus Dei


Pietoso (♩≈62), poco rubato
Solo P lontano
≈20"
S.
A.
T.
B.
A — gnus Á — gnus
Poco più mosso (♩≈72)
(Solo)
≈30"
poco
Á-gnus Dé-i , Á — gnus Dé-i , qui tól — lis pec-cá-ta mún — di: mi-se — ré-re nó — bis.
Á — gnus , Á — gnus , Á — gnus


Sempre più mosso (♩≈88)
≈25"
S.
A.
T.
B.
mp poco
mp più
mp poco
mp poco
Á-gnus Dé-i, Á— gnus Dé-i, qui tól— lis pec-cá-ta mún-di: mi-se-ré-re nó-bis.
Á— gnus, A— gnus, Á—
Anche più mosso (♩≈108)
poco rall.
≈20"
mf
f
P sub.
Á-gnus Dé-i, Á— gnus Dé-i, qui tól— lis pec-cá-ta mún-di: dó-na nó-bis pá-cem.
Á— gnus, Á— gnus, Á— gnus

Sub. Andante dolcissimo (♩~72)

S. 1 Tutti qui tól-lis pec- cá-ta dó-na nó-bis pa-
2 mi-se-ré-re nó-bis

A. 1 mún-di, Á-gnus Dé-i
2 Á-gnus Dé-i

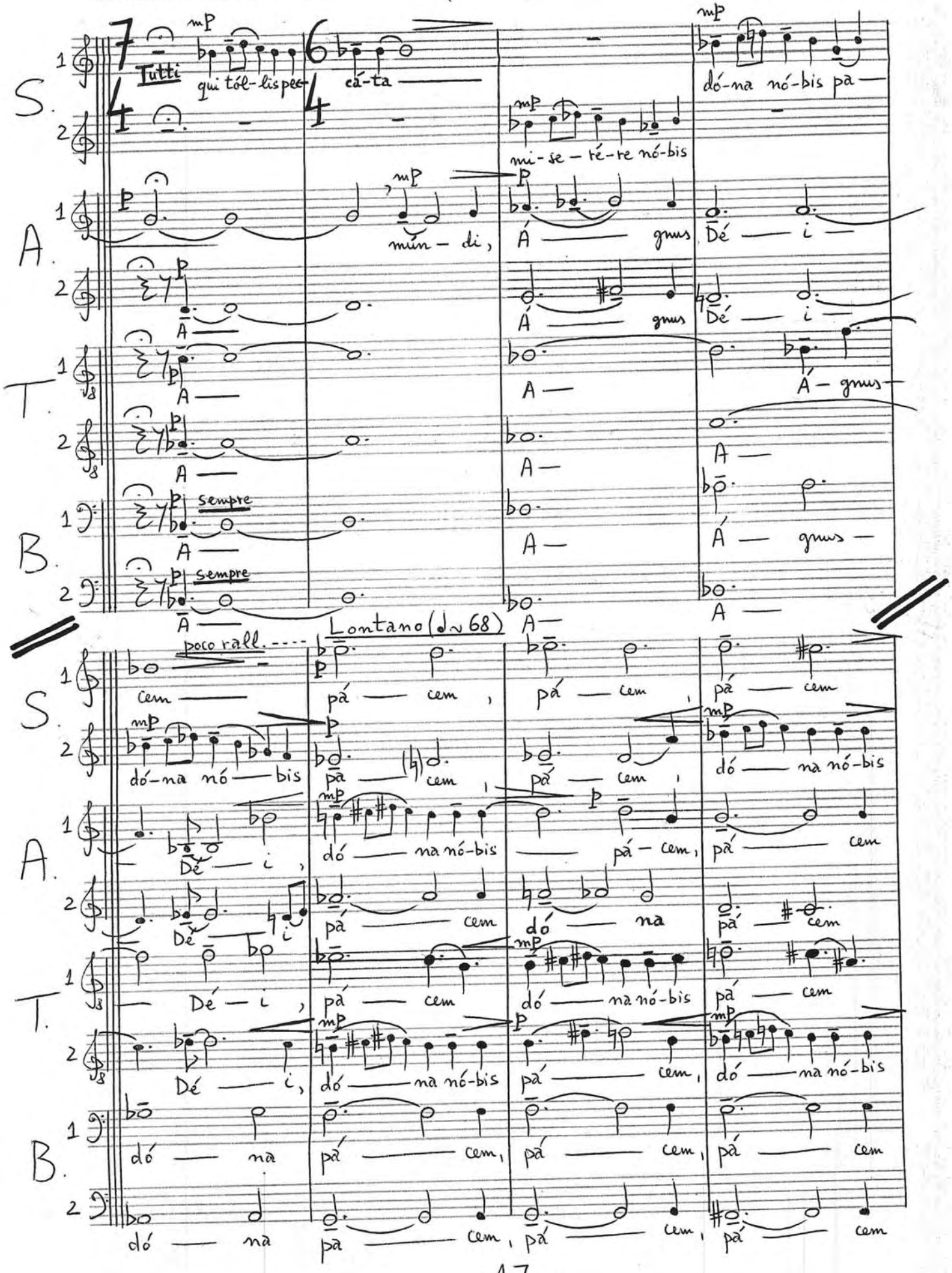
T. 1 A- A- Á-gnus
2 A- A- A-

B. 1 sempre A- A- Á-gnus
2 sempre A- A- A-

Lontano (♩~68)

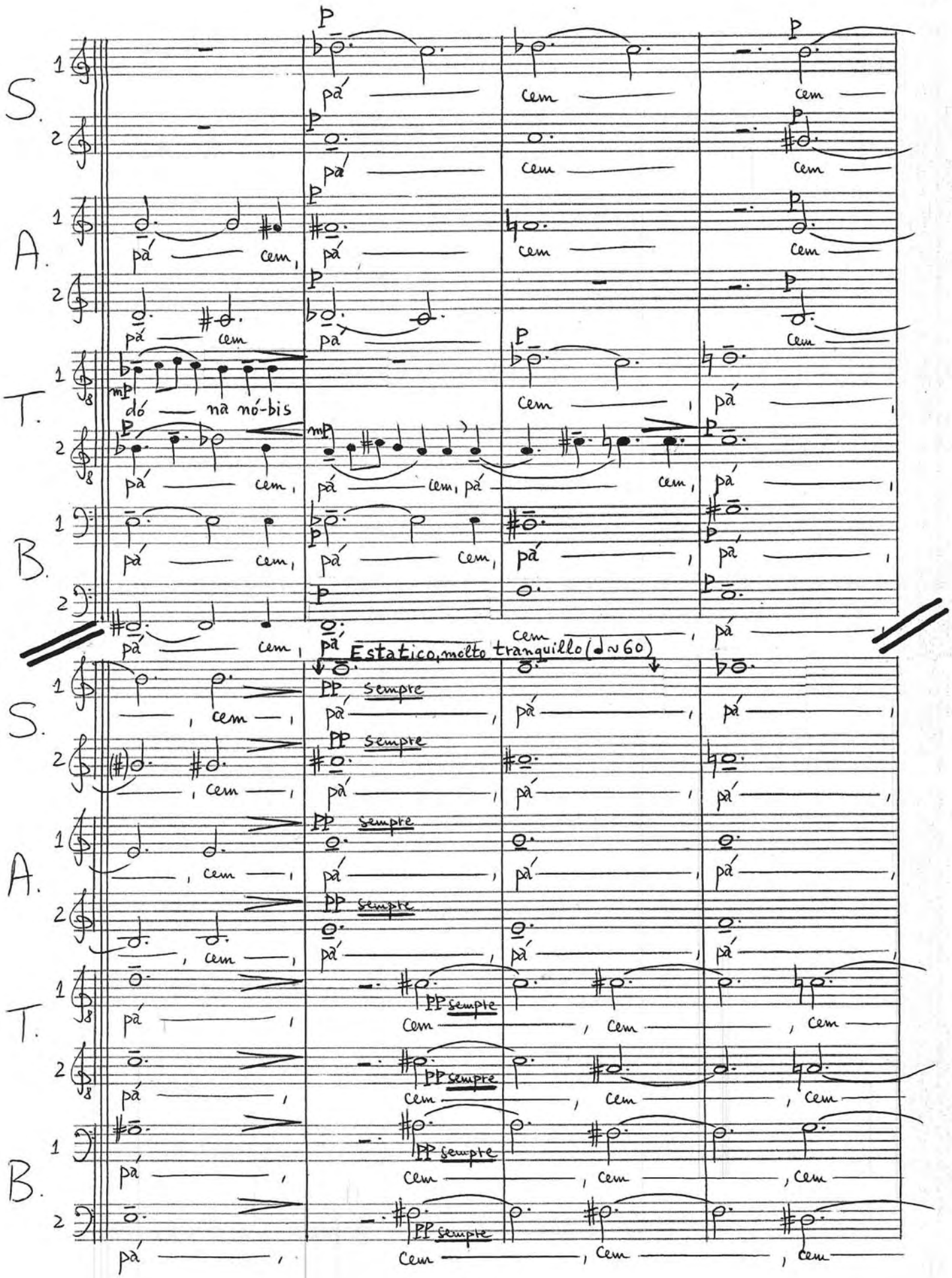
S. 1 poco rall. cem pá-cem, pá-cem, pá-cem
2 dó-na nó-bis pa-cem, pá-cem, dó-na nó-bis

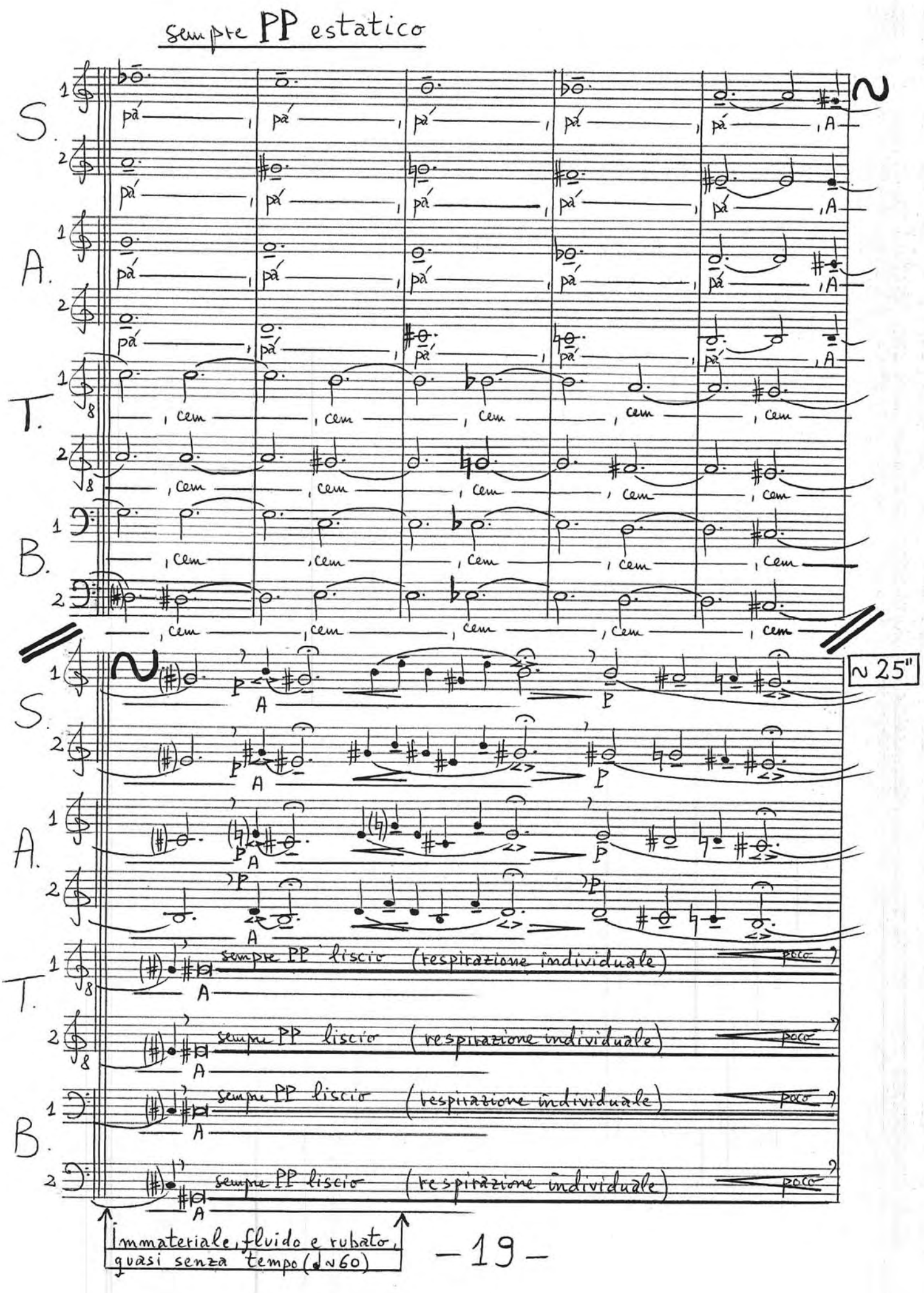
A. 1 Dé-i, dó-na nó-bis pá-cem, pá-cem
2 Dé-i pá-cem dó-na pá-cem

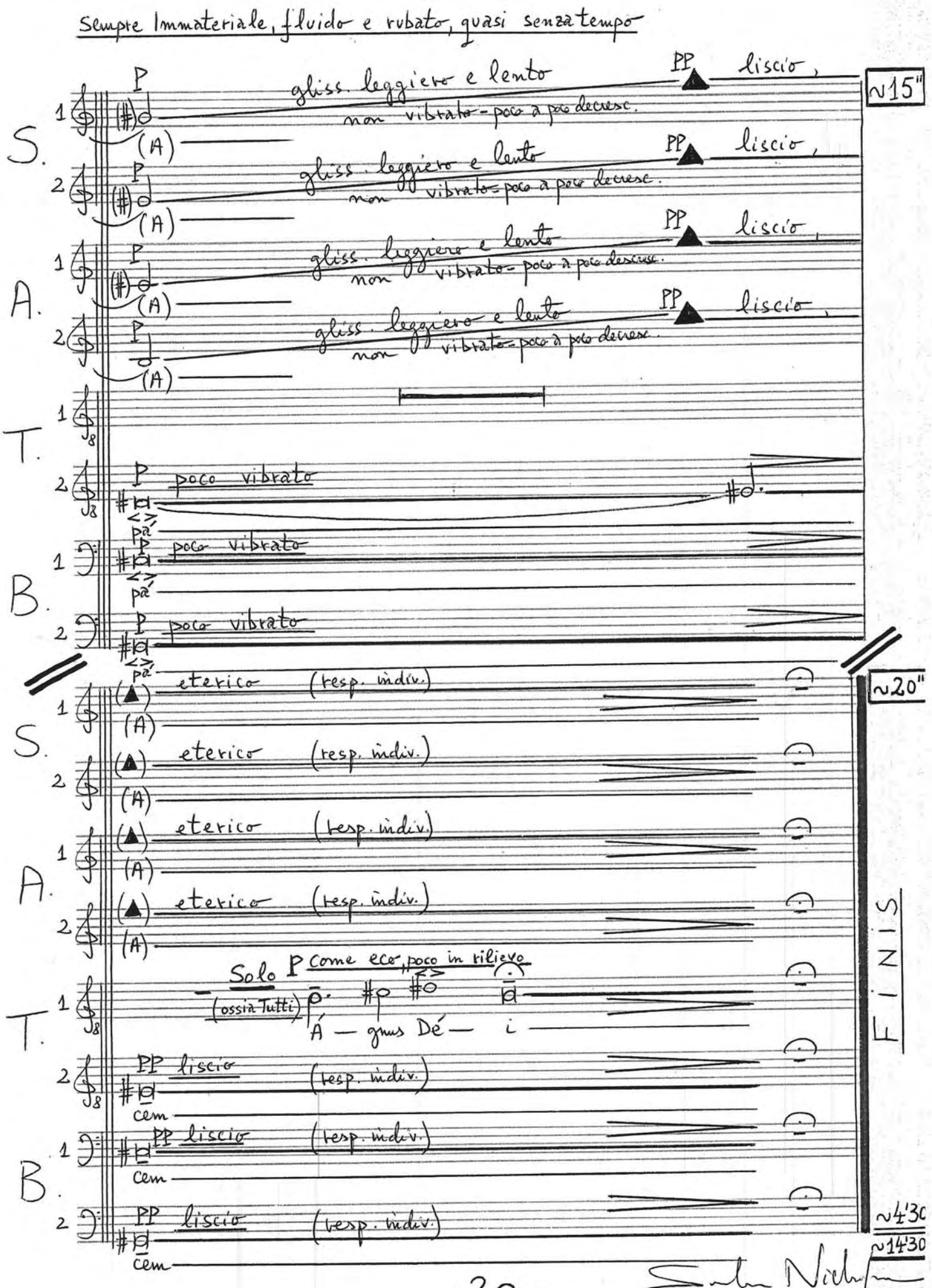


T. 1 Dé-i, pá-cem dó-na nó-bis pá-cem
2 Dé-i, dó-na nó-bis pá-cem, dó-na nó-bis

B. 1 dó-na pá-cem, pá-cem, pá-cem
2 dó-na pa-cem, pá-cem, pá-cem


S.
A.
T.
B.
dó — na nó-bis
pá — cem
Estatico, molto tranquillo (♩≈60)
PP sempre


sempre PP estatico
S.
A.
T.
B.
pá
cem
~ 25"
sempre PP liscio (respirazione individuale)
poco
Immateriale, fluido e rubato,
quasi senza tempo (♩~60)






Bucuresti, 24-IV-1993

Durata: ~2'

# ON THE ROAD TO CALIFORNIA

Motto: "MORONI"

1.)The Mormons led by Colonel Cook,
while passing down Saint Pedros's brook,
Just turning o'er a little rise,
the grass was up to our mules' eyes.
R.)On the road to California,
on that hard and tedious journey,
Far across the Rocky Mountains,
crystal streams and flowing fountains.
2.)Just as our mules began to pull,
out from the grass there jumped a bull,
As soon as he appered in sight,
he raised his head all ready for a fight.
R.).....

3.)I saw a man as I passed by,
a bull had hooked him in the thigh,
From that thigh the blood did pour,
three inches deep it made a gore.
R.).....
4.)When this bull battle it was o'er,
and sound of musket heard no more,
We went next day and there found slain,
four mules, twelve bulls upon the plain.
R.).....

(American Folklore)

Serban NICHIFOR (1993)

Quasi una Marcia lontana, poco misterioso (♩~92)

Coro di bambini — S. — A. — Pf.

Solo — 1.) The Mormons led by Colonel Cook, while

ritmico — secco

passing down St. Ped-ro's brook, just turning o'er a little rise, the grass was up to

Tutti — simile — simile

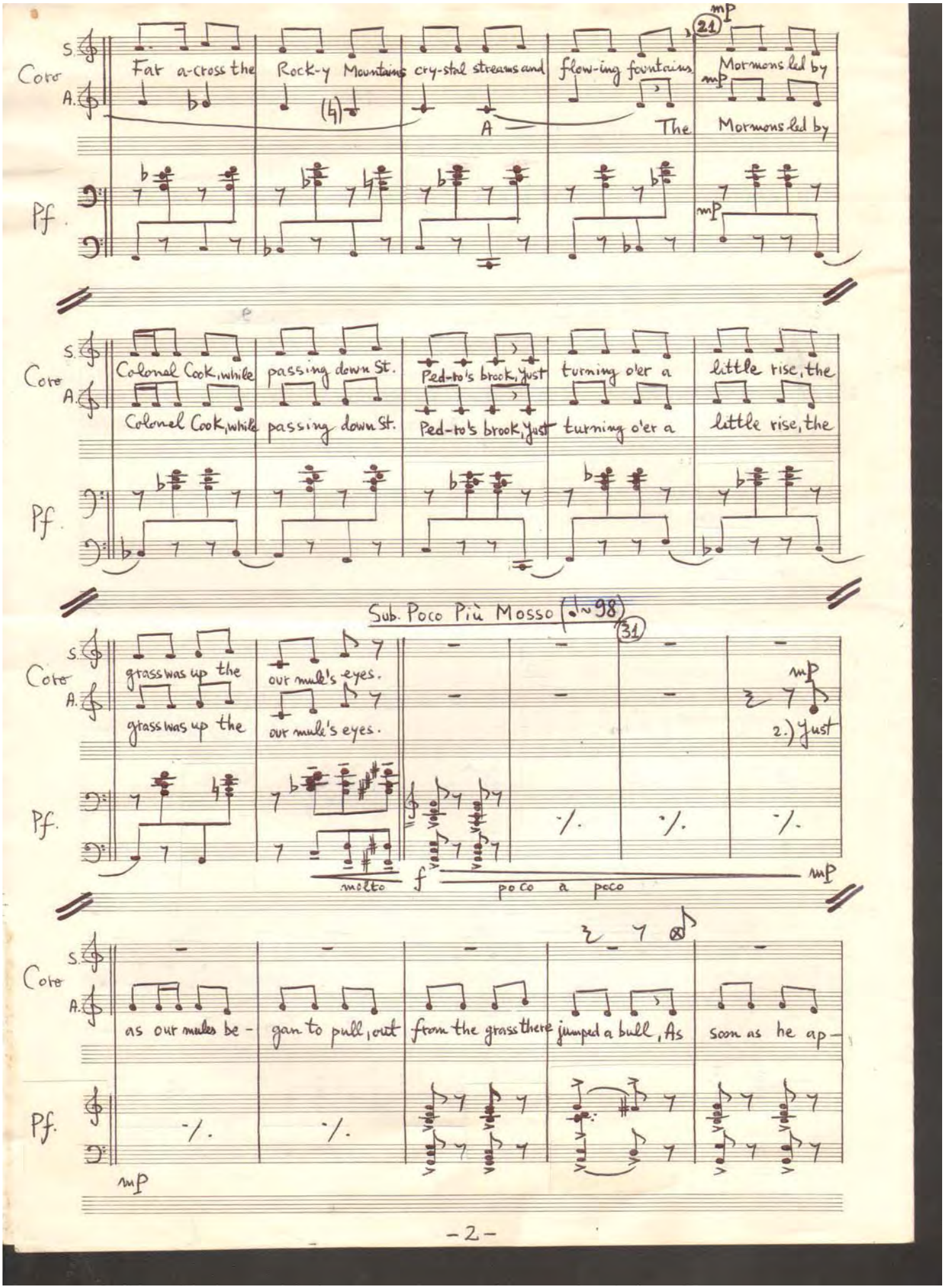
11

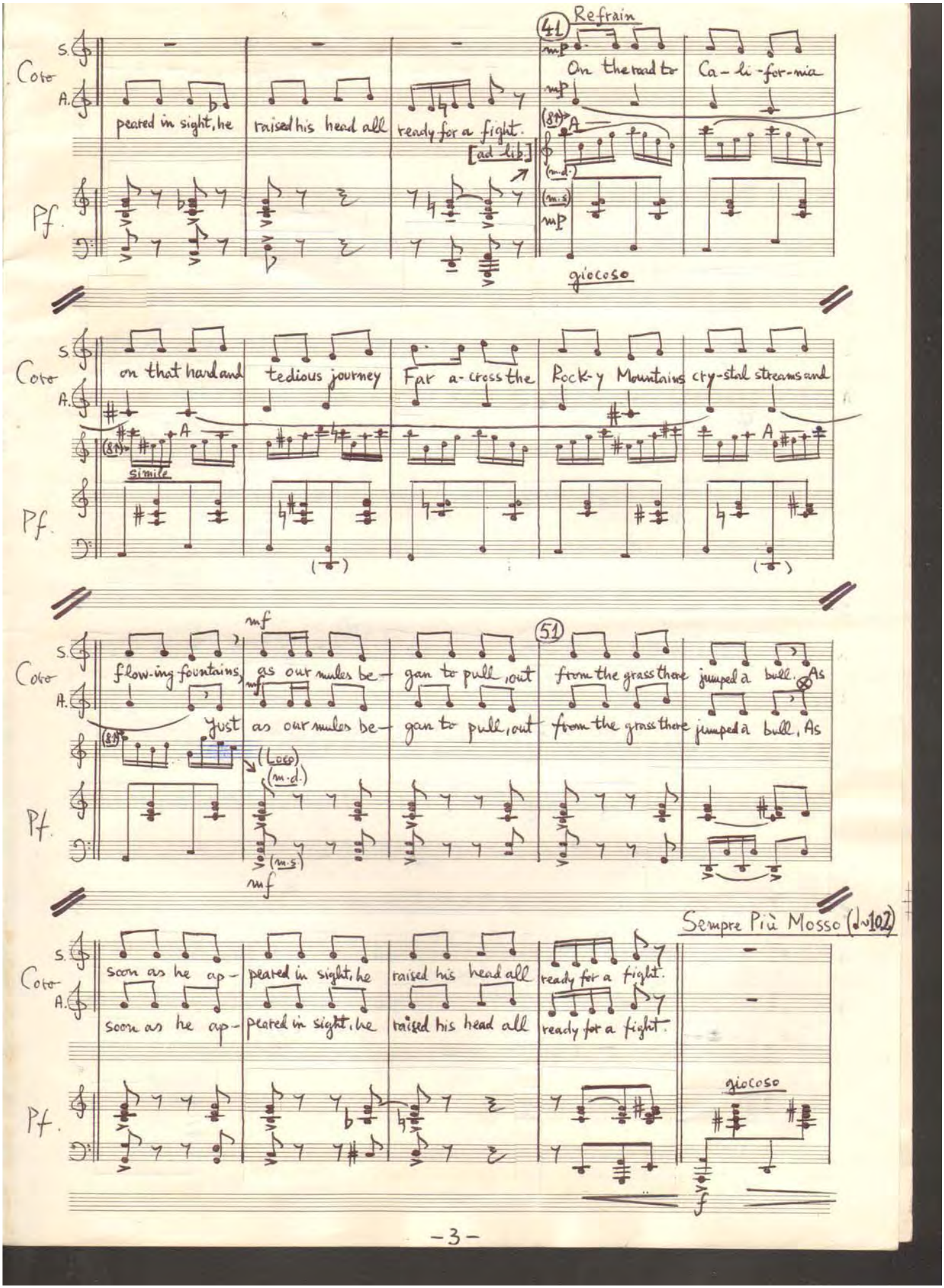
our mule's eyes.

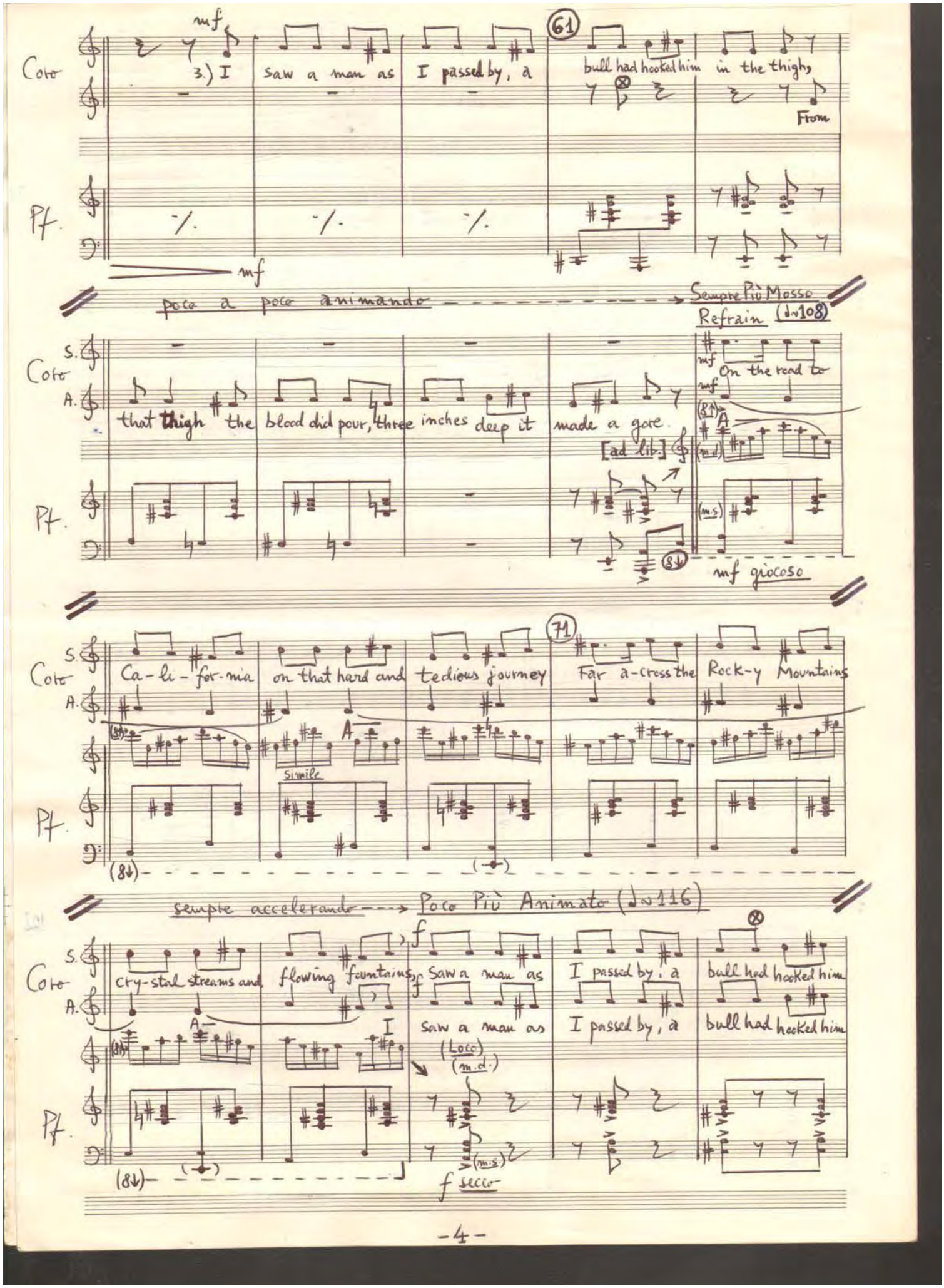
Refrain

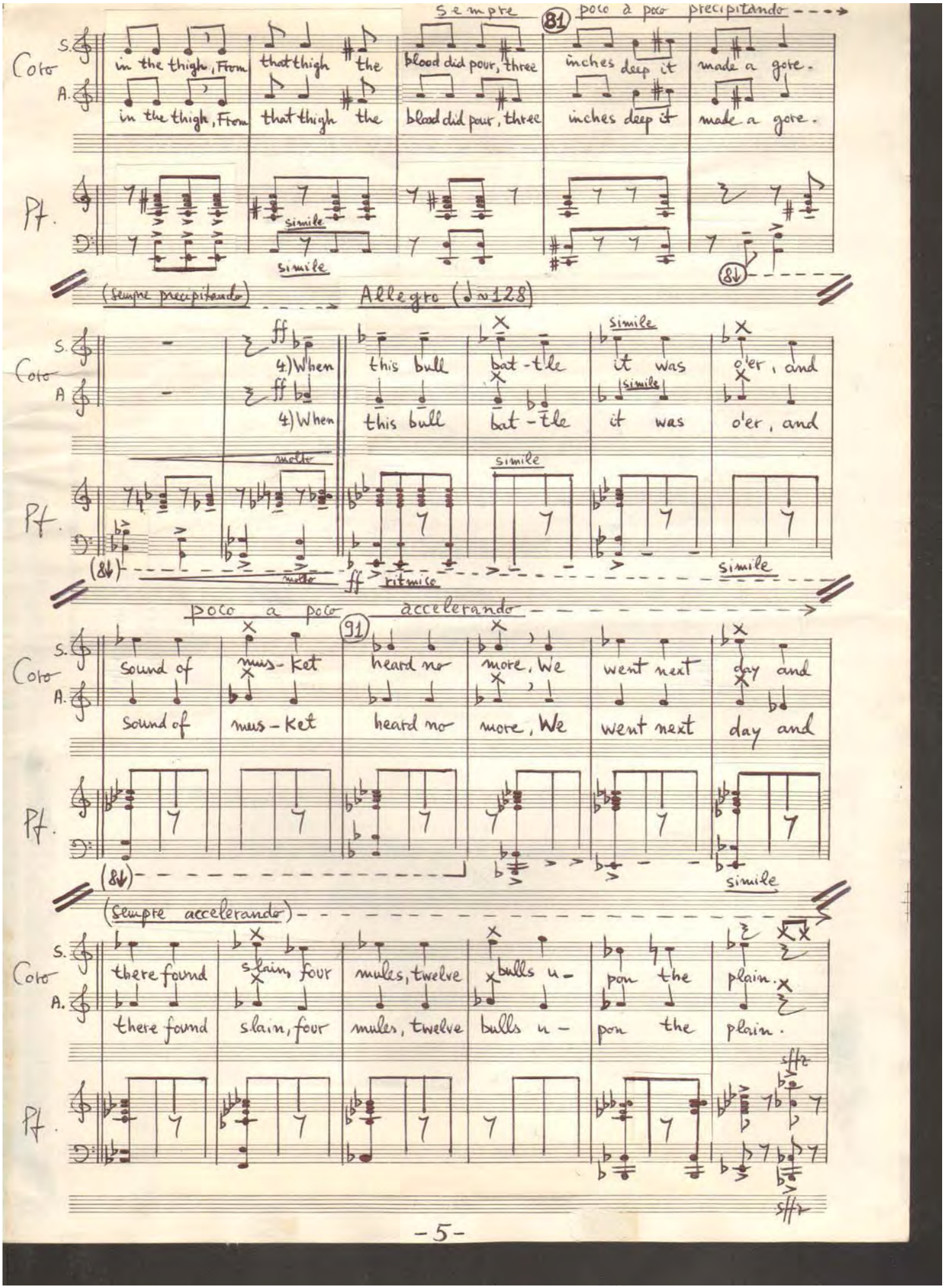
On the road to Ca-li-for-nia on that hard and tedious journey

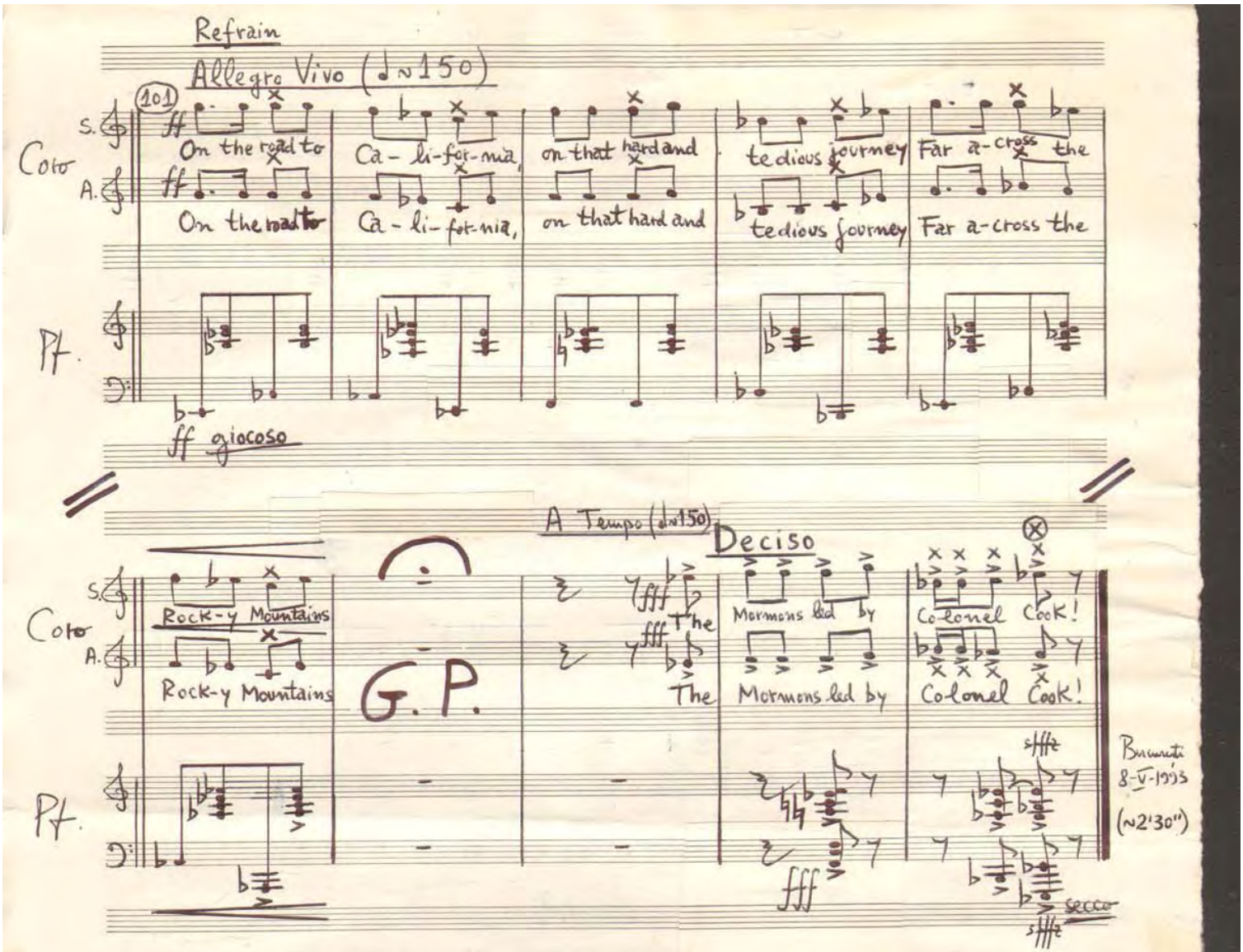
giocoso


mp
21
S.
Coro
A.
Pf.
Far a-cross the Rock-y Mountains cry-stal streams and flow-ing fountains, Mormons led by
mp
A
The Mormons led by
mp
Colonel Cook, while passing down St. Ped-to's brook, just turning o'er a little rise, the
Colonel Cook, while passing down St. Ped-to's brook, just turning o'er a little rise, the
Sub. Poco Più Mosso (♩.=98)
31
grass was up the our mule's eyes.
grass was up the our mule's eyes.
mp
2.) just
melto
f
poco a poco
mp
as our mules be - gan to pull, out from the grass there jumped a bull, As soon as he ap -
mp


41
Refrain
peated in sight, he
raised his head all
ready for a fight.
[ad lib]
On the road to
Ca-li-for-nia
giocoso
on that hard and
tedious journey
Far a-cross the
Rock-y Mountains
cry-stal streams and
simile
51
flow-ing fountains,
as our mules be-
gan to pull, out
from the grass there
jumped a bull. As
Just as our mules be-
gan to pull, out
from the grass there
jumped a bull, As
soon as he ap-
peated in sight, he
raised his head all
ready for a fight.
Sempre Più Mosso (♩=102)
giocoso


Coro
Pf.
mf
3.) I saw a man as I passed by, a bull had hooked him in the thigh,
From
61
poco a poco animando
Sempre Più Mosso
Refrain (♩~108)
S.
A.
that thigh the blood did pour, three inches deep it made a gore.
On the road to
[ad lib.]
mf giocoso
71
Ca-li-for-nia on that hard and tedious journey Far a-cross the Rock-y Mountains
simile
sempre accelerando
Poco Più Animato (♩~116)
cry-stal streams and flowing fountains, Saw a man as I passed by, a bull had hooked him
I saw a man as I passed by, a bull had hooked him
(Loco)
(m.d.)
(m.s.)
f secco


sempre
81
poco a poco precipitando
S.
Coro
A.
in the thigh, From that thigh the blood did pour, three inches deep it made a gore.
Pf.
simile
(sempre precipitando)
Allegro (♩≈128)
ff
4) When this bull bat-tle it was o'er, and
molto
ff ritmico
poco a poco accelerando
91
Sound of mus-ket heard no more, We went next day and
there found slain, four mules, twelve bulls u- pon the plain.
(sempre accelerando)
sffz




## Legenda

x = to applaud rhythmically (or foot beats)

⊗ = pistol shot

x = lovitură din palme sau din picior

⊗ = pocnitură de pistol cu capse (sau lovitură simultană din picior și din palme)

Sorban Nichifor

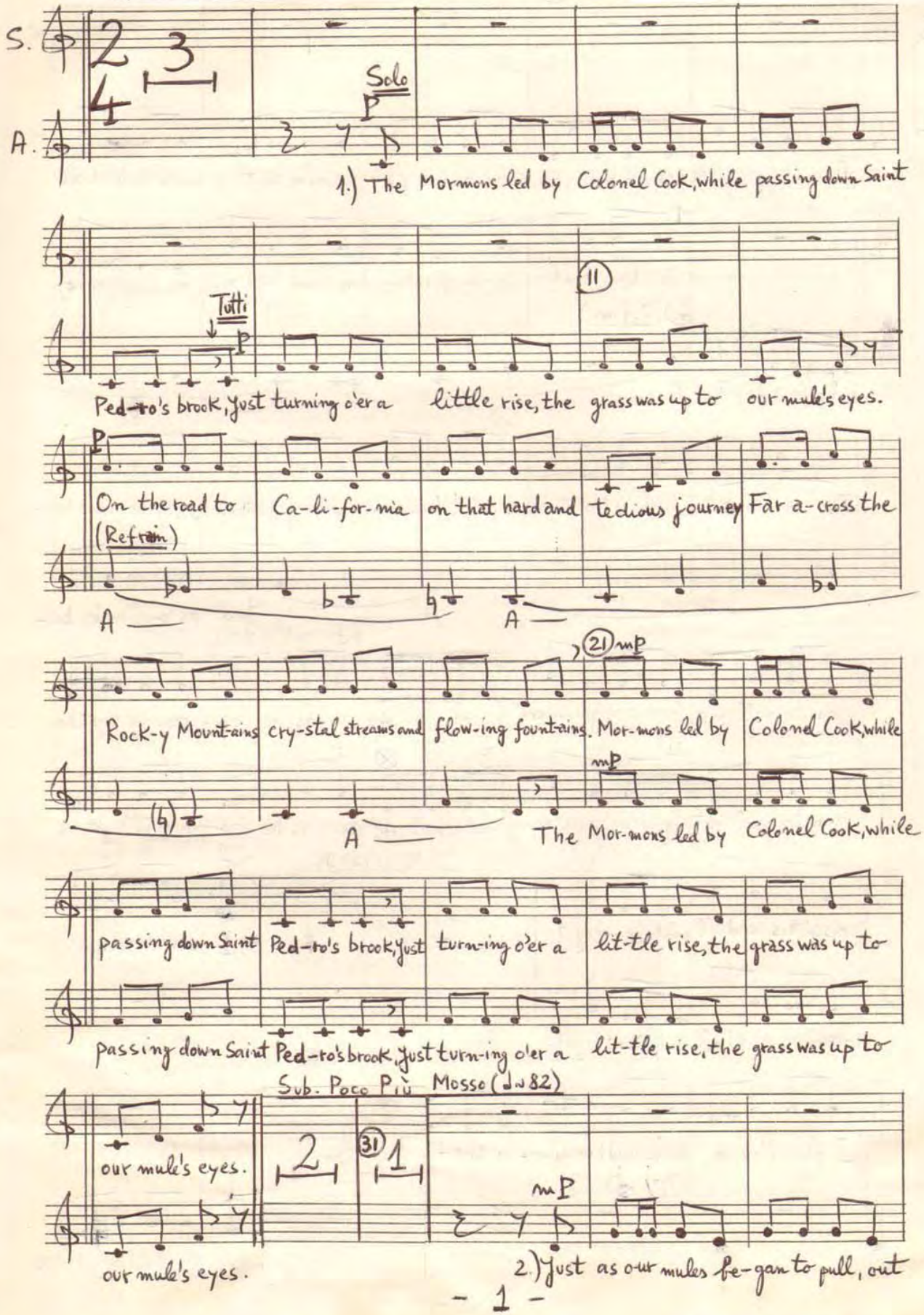
Bucuresti, 8-V-1993

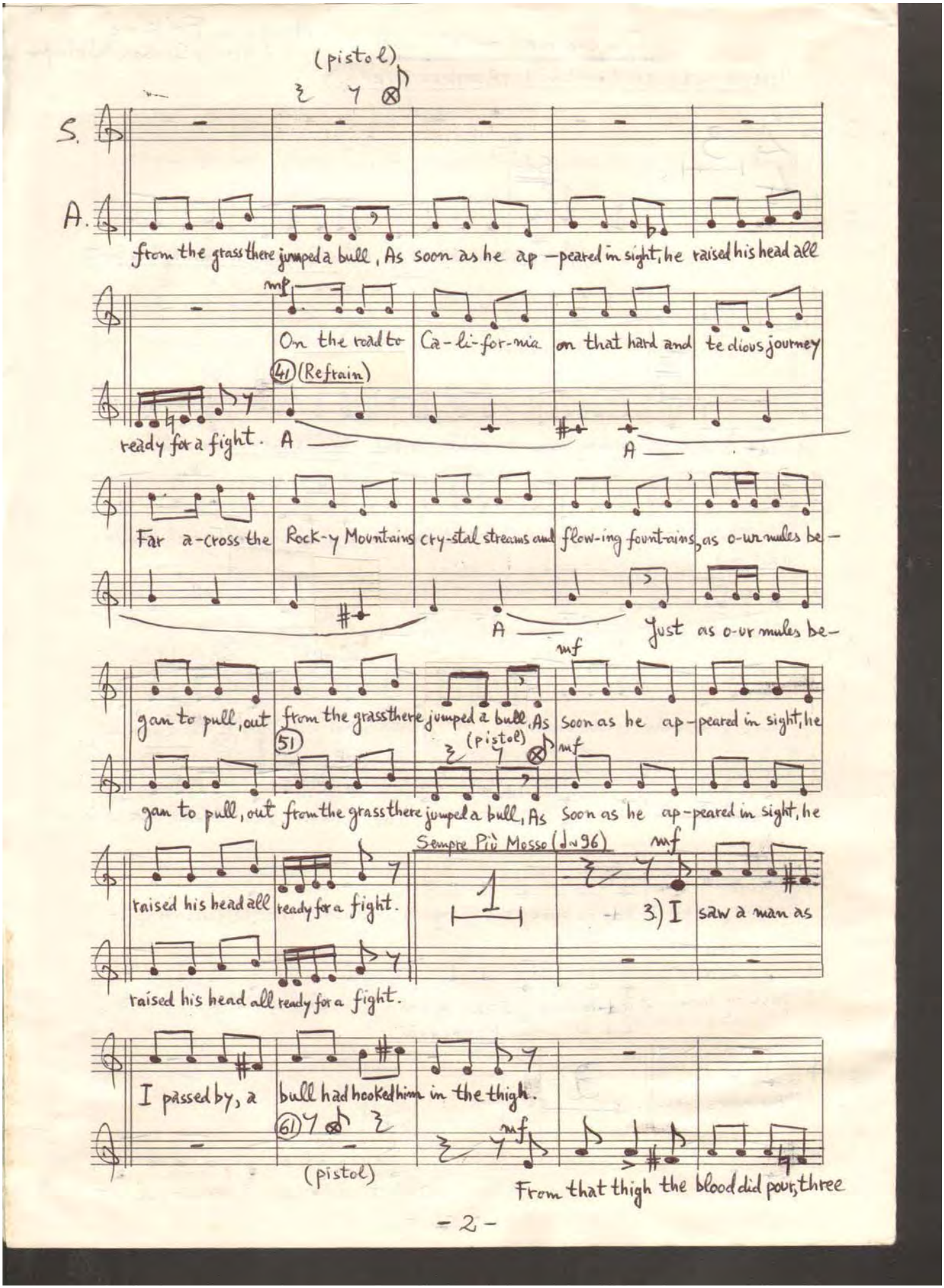
NB-The song is one of several composed and sung by troops of the Mormon Battalion which marched from Florence(Nebraska) to San Diego via El Paso,in winter of 1846-47.
["Saints of Sage & Saddle - Folklore among the Mormons" by Austin and Alta Fife - Indiana University Press, 1956; reprinted, 1966 by Peter Smith, Gloucester (Mass.)]

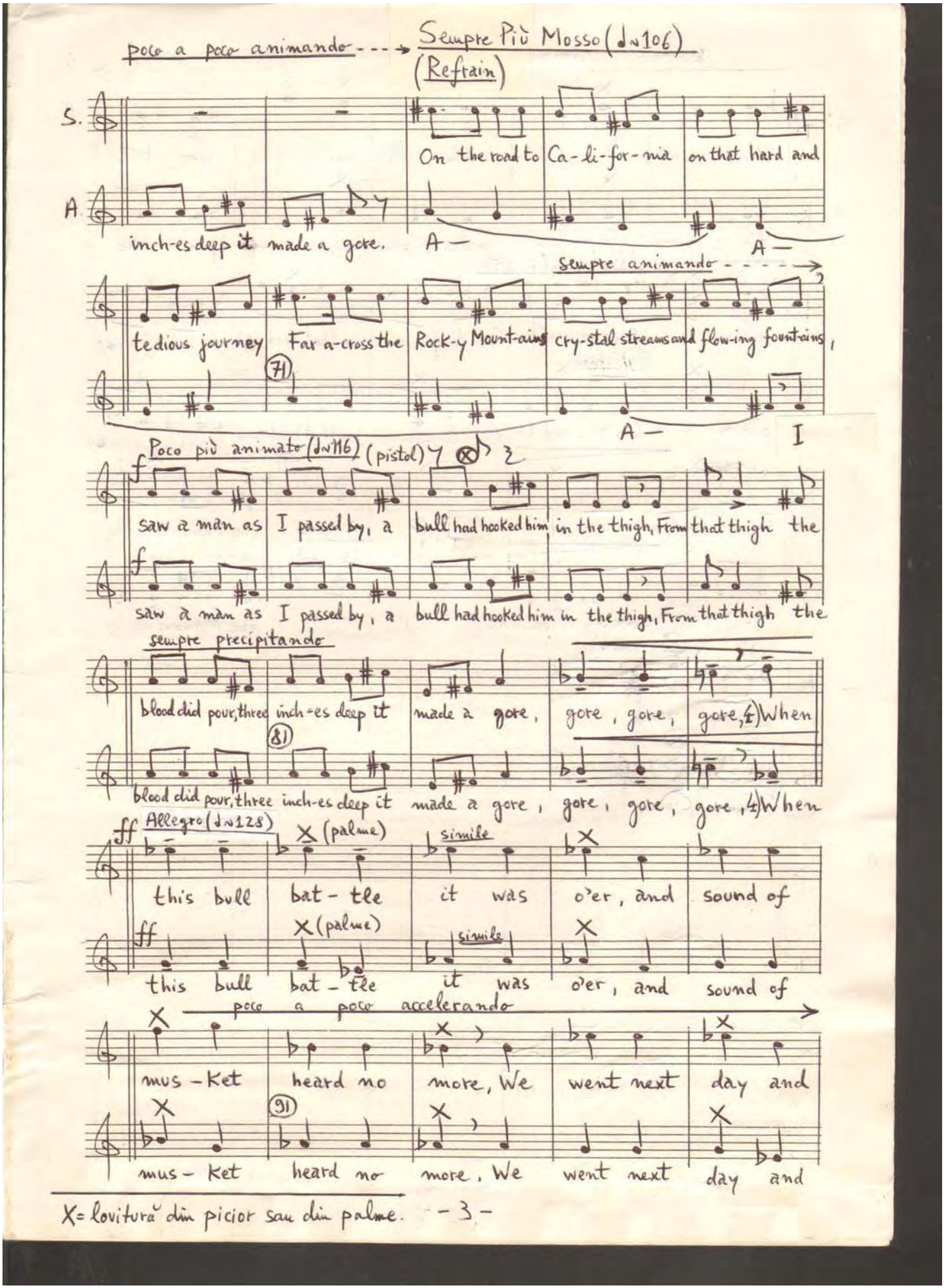
# On the road to California

Șerban Nichifor

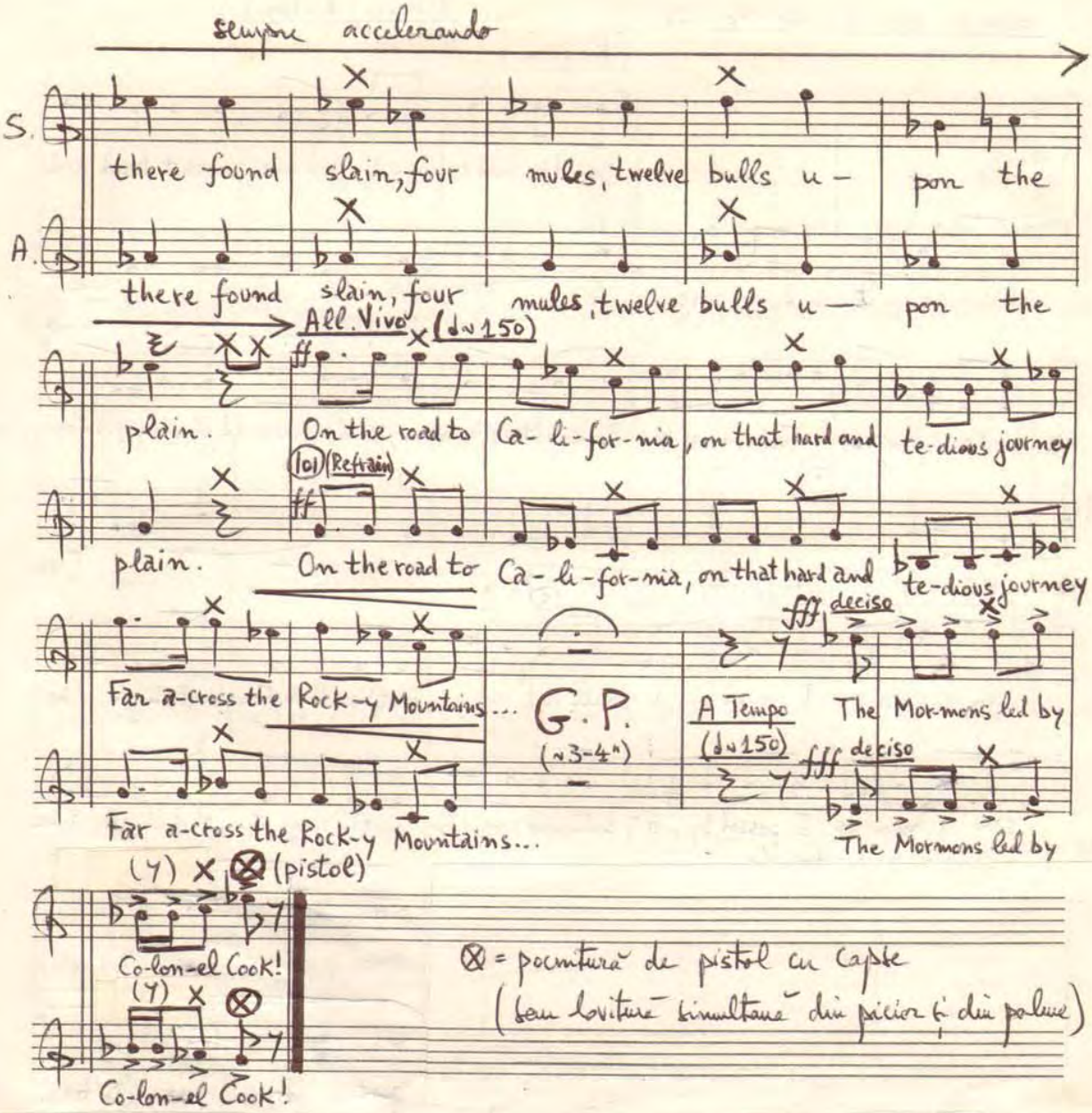
Quasi una Marcia lontana (♩=72) (American Folklore)
poco misterioso




(pistol)
S.
A.
from the grass there jumped a bull, As soon as he ap-peared in sight, he raised his head all
mp
On the road to Ca-li-for-nia on that hard and te dious journey
(41) (Refrain)
ready for a fight. A
A
A
Far a-cross the Rock-y Mountains cry-stal streams and flow-ing fount-ains, as o-ur mules be-
A
Just as o-ur mules be-
mf
gan to pull, out from the grass there jumped a bull, As soon as he ap-peared in sight, he
(51)
(pistol)
mf
gan to pull, out from the grass there jumped a bull, As soon as he ap-peared in sight, he
Sempre Più Mosso (d=96)
mf
raised his head all ready for a fight.
3) I saw a man as
raised his head all ready for a fight.
I passed by, a bull had hooked him in the thigh.
(61)
(pistol)
mf
From that thigh the blood did pour, three




X = lovitură din picior sau din palme.




Suban Nichifor
8-V-1993

1.)The Mormons led by Colonel Cook,
while passing down Saint Pedros's brook,
Just turning o'er a little rise,
the grass was up to our mules' eyes.
R.)On the road to California,
on that hard and tedious journey,
Far across the Rocky Mountains,
crystal streams and flowing fountains.
2.)Just as our mules began to pull,
out from the grass there jumped a bull,
As soon as he appered in sight,
he raised his head all ready for a fight.
R.).....

3.)I saw a man as I passed by,
a bull had hooked him in the thigh ,
From that thigh the blood did pour,
three inches deep it made a gore.
R.).....
4.)When this bull battle it was o'er,
and sound of musket heard no more,
We went next day and there found slain,
four mules,twelve bulls upon the plain.
R.).....

NB - The song is one of several composed and sung by troops of the Mormon Battalion which marched from Florence(Nebraska)to San Diego via El Paso,in winter of 1846-47.

Filarmonica "GEORGE ENESCU"
ATENEUL ROMAN

MINISTERUL CULTURII
Duminica, 6 iunie 1993, ora 19.00

# CONCERT AL CORULUI "VOCES PRIMAVERAE"

DIRIJOR: CLAUDIU NEGULESCU
La pian: DAN ARDELEAN

## "AMERICA, AMERICA"

- muzica traditionala americana -

1. George Gershwin ..... Summertime
2. Scott Joplin ..... I am thinking of my pickaninny days
   Solist: VLADIMIR DEVESELU
3. Leonard Bernstein ..... Somewhere
4. William Dawson ..... Ev'ry time I feel the Spirit
5. Arrang.: Serban Nichifor ..... On the road to California
6. Leonard Bernstein ..... I feel pretty
7. Irving Berlin ..... Alexander's ragtime band

GRUP STUDIO '77 – Cond. muzicala: EDMOND DEDA

8. Irving Berlin ..... You are my sunshine
9. K. Rogers ..... Sentimental journey

CVARTETUL "GEMENII" format din Luminita si Sofia MOISE si Ovidiu si Virgil ANDRONACHE

10. Cole Porter ..... Night and day
    solista: Anda POPP
11. George Summer ..... Feeling
    solist: Cristian ROMAN
12. Elvis Presley ..... Love me tender
13. Cole Porter ..... Night and day
    Solista: Daniela CRISTEA
14. Jerome Kern ..... Don't fance me in
15. Glenn Miller ..... Chattanoga Choo-Choo
    Cvartetul "GEMENII"
16. George Gershwin ..... Two songs
17. D. Edward ..... A friend indeed
    Solista: Mihaela BOGEANU
18. Jerome Kern ..... Goodnight America

19. Charles Ives ..... Old home day
20. Charles Ives ..... In the alley
21. Charles Ives ..... A son of a Gambolier
22. Charles Ives ..... Down east
23. Charles Ives ..... The circus band
    la vioara: Irina MURESANU
24. John Kander ..... And all that jazz
25. Traditional american ..... America the beautiful

Despre creatia muzicala americana, despre o linie compozitionala a scolii nationale americane, se poate vorbi abia la sfarsitul secolului al XIX–lea, dar mai ales in veacul nostru. Explicatia este foarte simpla si isi are originile in insasi formarea poporului Americii de astazi. Colonistii din mai toate tarile Europei, Asiei si Africii au debarcat pe pamanturile de vis – descoperite de Columb – cu toate obiceiurile lor, economice, politice, culturale si folclorice. Nu a fost simplu si usor sa se gaseasca un limbaj muzical comun.

Charles Ives (1874–1954) si, mai tarziu, George Gershwin (1898–1937), urmati de o intreaga pleiada de valorosi creatori, concep si dezvolta simfonia americana si, respectiv, jazzul simfonic.

Desfasurarea unei baze muzicale impresionante, formata din academii si colegii, orchestre filarmonice, teatre de opera, sali pentru muzicaluri etc., a permis aparitia unui mare numar de compozitori, dotati si aplecati sarguincios asupra tuturor tehnicilor de scriitura noua in creatia muzicala a secolului al XX–lea. Dar crezul de la care compozitorii americani nu au abdicat niciodata a fost si a ramas MELODIA.

CLAUDIU NEGULESCU

Pret 40 lei

# PROGRAM

Tiparit de Asociatia Muzicala "VOCES PRIMAVERAE"

For "SPECTRA" ENSEMBLE (Gent)
Conductor: Filip RATHÉ

Serban NICHIFOR
(1994)

# "ÉΠIKΛEÎTAI"

("ÉPIKALEÎTAI")
["Musica Caelestis II"]
pour

ensemble de chambre et récitante (ad libitum),
d'après la prière mystique de notre Père saint Syméon
("Invocation au Saint-Esprit, par celui qui déjà Le voit")

- I.) INVOCATIO (ca 6'20")
- II.) FREE-PHASE (ca 3'40")

DURATA: ca 10'

ESECUTORI:
- Flauto piccolo
- Oboe
- Clarinetto in Si b
- Violino
- Viola
- Violoncelle
- Contrabbasso
- Pianoforte
- Percussione (Campanelli, Vibrafono, Campane, 3 Piatti - acuto, medio, grande)
- Recitatrice (ad libitum)

© 1994 by Serban NICHIFOR
Str. Principatele Unite 2
Vila I, Ap. 7
70.512 Bucharest, Romania
Tel. (+40-1) 623.13.99.

SYMÉON LE NOUVEAU THÉOLOGIEN - "Hymnes de l'Amour Divin"
Traduction française de Joseph PARAMELLE, s.j.;
"Les Editions du Cerf", Paris - 1969)

Τοῦ ἐν ἁγίοις πατρὸς ἡμῶν Συμεὼν εὐχὴ μυστική, δι' ἧς ἐπικαλεῖται τὸ Πνεῦμα τὸ Ἅγιον ὁ αὐτὸ προορῶν

De notre Père saint Syméon
prière mystique :
Invocation au Saint-Esprit, par celui qui déjà le voit

TEXTE α (ca 3'20"; (I) - mesures 7-67)

Ἐλθὲ τὸ φῶς τὸ ἀληθινόν, ἐλθὲ ἡ αἰώνιος ζωή, ἐλθὲ τὸ ἀποκεκρυμμένον μυστήριον, ἐλθὲ ὁ ἀκατονόμαστος θησαυρός, ἐλθὲ τὸ ἀνεκφώνητον πρᾶγμα, ἐλθὲ τὸ ἀκατανόητον πρόσωπον, ἐλθὲ ἡ ἀΐδιος ἀγαλλίασις, ἐλθὲ τὸ ἀνέσπερον φῶς, ἐλθὲ πάντων τῶν μελλόντων σωθῆναι ἡ ἀληθινὴ προσδοκία, ἐλθὲ τῶν κειμένων ἡ ἔγερσις, ἐλθὲ τῶν νεκρῶν ἡ ἀνάστασις, ἐλθὲ ὁ δυνατός, ὁ πάντα ἀεὶ ποιῶν καὶ μεταποιῶν καὶ ἀλλοιῶν μόνῳ τῷ βούλεσθαι ! Ἐλθὲ ὁ ἀόρατος καὶ ἀναφὴς πάντῃ καὶ ἀψηλάφητος, ἐλθὲ ὁ ἀεὶ μένων ἀμετακίνητος καὶ καθ' ὥραν ὅλος μετακινούμενος καὶ ἐρχόμενος πρὸς ἡμᾶς τοὺς ἐν τῷ ᾅδῃ κειμένους, ὁ ὑπεράνω πάντων τῶν οὐρανῶν, ἐλθὲ τὸ περιπόθητον ὄνομα καὶ θρυλούμενον, λαληθῆναι δὲ παρ' ἡμῶν, ὅπερ ἦς, ἢ γνωσθῆναι, ὁποῖος ἢ ποταπός, ὅλως ἡμῖν ἀνεπίδεκτον. Ἐλθὲ ἡ αἰώνιος χαρά, ἐλθὲ τὸ στέφος τὸ ἀμαράντινον, ἐλθὲ ἡ πορφύρα τοῦ μεγάλου Θεοῦ καὶ βασιλέως ἡμῶν, ἐλθὲ ἡ ζώνη ἡ κρυσταλλοειδὴς καὶ διάλιθος, ἐλθὲ τὸ ὑπόδημα τὸ ἀπρόσιτον, ἐλθὲ ἡ βασίλειος ἁλουργὶς καὶ αὐτοκρατορικὴ ὄντως δεξιά ! Ἐλθέ, ὃν ἐπόθησε καὶ ποθεῖ ἡ ταλαίπωρός μου ψυχή, ἐλθὲ ὁ μόνος πρὸς μόνον, ὅτι μόνος εἰμί, καθάπερ ὁρᾷς ! Ἐλθὲ ὁ χωρίσας ἐκ πάντων καὶ ποιήσας με μόνον ἐπὶ τῆς γῆς, ἐλθὲ ὁ γενόμενος πόθος αὐτὸς ἐν ἐμοὶ καὶ ποθεῖν σε ποιήσας με, τὸν ἀπρόσιτον παντελῶς ! Ἐλθὲ ἡ πνοή μου καὶ ἡ ζωή, ἐλθὲ ἡ παραμυθία τῆς ταπεινῆς μου ψυχῆς, ἐλθὲ ἡ χαρὰ καὶ ἡ δόξα καὶ ἡ διηνεκής μου τρυφή !

Viens, lumière véritable. Viens, vie éternelle. Viens, mystère caché. Viens, trésor sans nom. Viens, réalité ineffable. Viens, personne inconcevable. Viens, félicité sans fin. Viens, lumière sans couchant[2]. Viens, attente infaillible de tous ceux qui doivent être sauvés. Viens, réveil de ceux qui sont couchés. Viens, résurrection des morts. Viens ô Puissant, qui toujours tout fais et refais et transformes par ton seul vouloir. Viens ô invisible et totalement intangible et impalpable. Viens toi qui toujours demeures immobile et à chaque instant tout entier te meus et viens à nous, couchés dans les enfers, ô toi au-dessus de tous les cieux. Viens ô Nom bien-aimé et partout répété, mais dont exprimer l'être ou connaître la nature nous est absolument interdit. Viens, joie éternelle. Viens, couronne inflétrissable. Viens pourpre du grand roi[3] notre Dieu. Viens, ceinture cristalline et constellée de joyaux. Viens sandale inaccessible. Viens pourpre royale. Viens droite véritablement souveraine. Viens toi qu'a désiré et désire mon âme misérable. Viens, toi le Seul, au seul, puisque tu le vois je suis seul. Viens toi qui m'as séparé de tout et fait solitaire en ce monde. Viens toi devenu toi-même en moi désir, qui m'as fait te désirer, toi l'absolument inaccessible. Viens mon souffle et ma vie. Viens consolation de ma pauvre âme. Viens ma joie, ma gloire, mes délices sans fin!

TEXTE β (ca 13"; (II) - section "C")

Ἐλθὲ τὸ φῶς τὸ ἀληθινόν,
ἐλθὲ τὸ ἀνέσπερον φῶς,
ἐλθὲ ἡ παραμυθία τῆς ταπεινῆς μου ψυχῆς,
ἐλθὲ ἡ χαρὰ καὶ ἡ δόξα καὶ ἡ διηνεκής μου τρυφή !

Viens, lumière véritable.
Viens, lumière sans couchant.
Viens consolation de ma pauvre âme.
Viens ma joie, ma gloire, mes délices sans fin!

TEXTE γ (ca 8"; (II) - section "E")

πιστῶν νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, ἀμήν.

maintenant et toujours et aux siècles des siècles. Amen.

NB - On pourra utiliser soit le texte original en grecque, soit la traduction française.

SAINT SYMÉON LE NOUVEAU THÉOLOGIEN

(949, Galatie/Paphlagonie - 1022, Palukyton)

Formé comme théologien au monastère Studyon (Constantinople) - où il a eu ses premieres révélations, en pratiquant les techniques hésychastes (basées sur l'échelle Purification-Illumination--Union Divine/Déification),-, Saint Syméon le Nouveau Théologien est l'un des plus importants maîtres spirituels et - peut-être - le plus profond poète mystique de l'Eglise Orthodoxe.

Dans ses magnifiques "Hymnes de l'Amours Divin" il décrit ainsi ses expériences extatiques animées par les prières mystiques ("Invocation au Saint-Esprit, par celui qui déjà le voit", mais aussi la"Prière pure" - "Kírie Iisoû Hristé, Iie Theoû, sóson mé, tòn ámartolón" = "Domine Iesus Christus, Filius Dei, propitius esto mihi, peccatori"). La "Prière pure" (ou la "Prière du coeur") et ses variantes (dérivées du Psaume 50:12, mais aussi de Lc.18:13) cherchent la Lumière Divine (assimilée avec la Lumière du Mont Tabor, où eut lieu la transfiguration du CHRIST), par les voies d'une concentration totale, contrôlant aussi les rhytmes biologiques (dans la synchronisation pouls/respiration/vers). Dans les moments de la révélation, les énergies (lumières) divines sont analogues aux rayons du soleil (par exemple, le charisme et les autres dons spirituels extraordinaires octroyés transitoirement par l'Esprit-Saint à des groupes ou à des individus en vue du bien général de l'Eglise chrétienne).

Références: Syméon le Nouveau Théologien, "Chapitres théologiques, gnostiques et pratiques", "Catéchèses", 3 vol.; "Traités théologiques et éthiques", 2 vol.; "Hymnes", 3 vol., Paris, Les Editions du Cerf, 1957-71).

Motto:

"<<Non habeamus hic manentem civitatem >> - notre demeure définitive ne se trouve pas sur cette terre. Et, pour que nous ne l'oubliions pas, cette vérité apparaît parfois crûment à l'heure de la mort: incompréhension, pérsecution, mépris...
Et toujours la solitude, parce que, même si nous sommes entourés d'affection, chacun est seul, tout seul à mourir.
Larguons donc toutes les amarres !
Préparons-nous constamment à ce passage, qui nous conduira à la présence éternelle de la Très Sainte Trinité."

JOSEMARIÁ ESCRIVÁ DE BALAGUER - "Sillon"

(Ed. De Boog, Bruxelles/1987 - page 248)

Durata: ~10'

# "ΕΠΙΚΑΛΕΙΤΑΙ" ["EPIKALEITAI"]

Serban Nichifor (1994)

(Invocation au Saint-Esprit, de notre Père Saint Syméon)

Sempre Misterioso, Estatico, ma Scorrevole (♩~ 80)

(Start ♂♂)*) (~3'20")

Texte α

pp mormorando dolce

I. [INVOCATIO]

Recitatrice*) (♂♂) -ad lib.-

Flauto piccolo

Oboe

Clarinetto in Sib

Violino

Viola

Pizz.

pp ritmico

Violoncello

Contrabbasso

Pianoforte [ossia Electric Piano Synthesizer)]

(quasi Arpa) (l.v.)

pp lontano e semplice

Ped ------ * Ped ------ * Ped ------ * simile

Percussione

PHo (l.v.) C-nelli

pp possibile, come eco

[lento, rubato, sempre poco a poco accelerando → durata: ~3'20"]

Rc. (♂♂)

Fl. picc.

11

Ob.

pp cantabile

Cl. (Sib)

Vn.

pp dolcissimo

Vl.

Vc.

Pizz.

pp ritmico

simile

Cb.

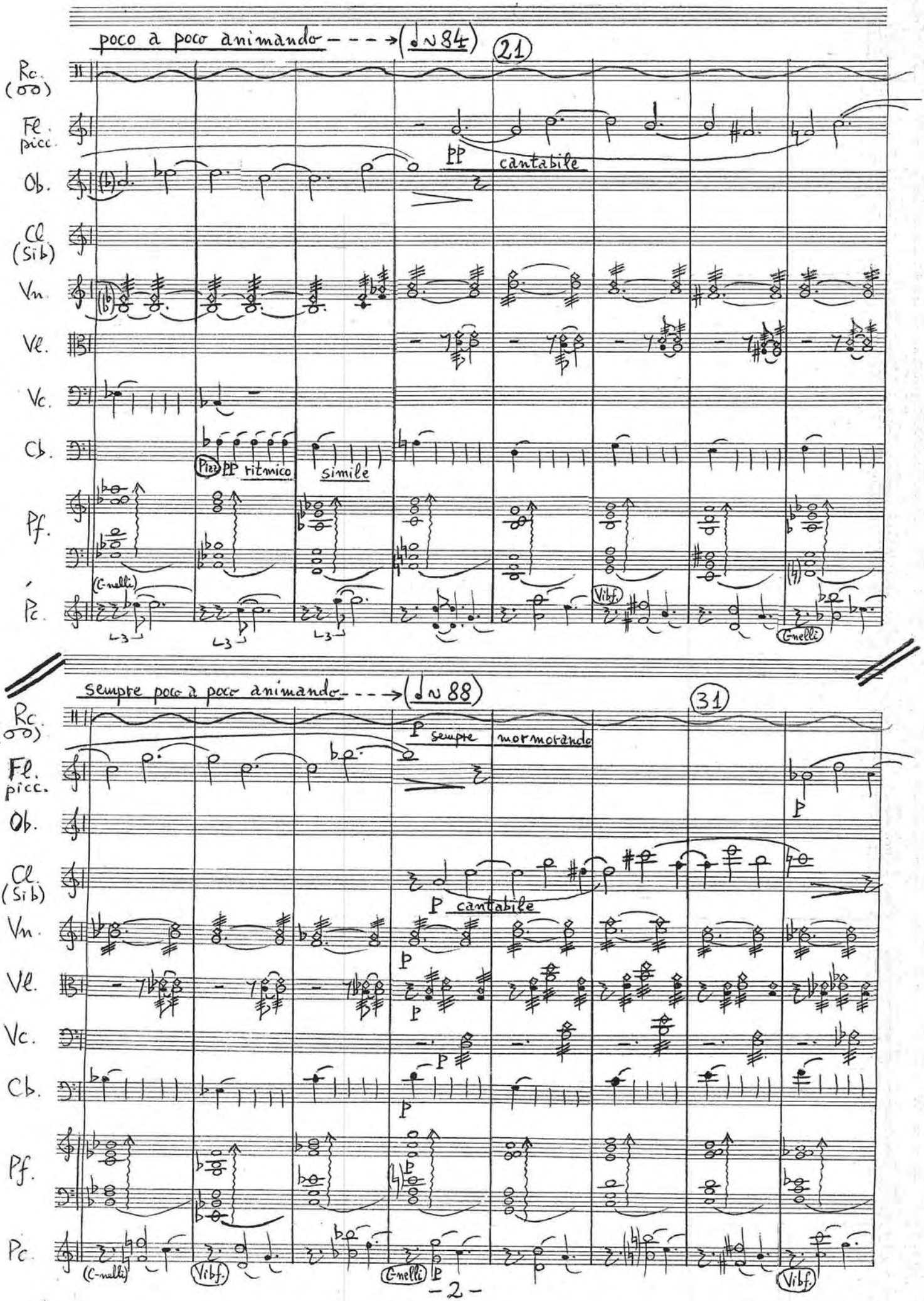
Pf.

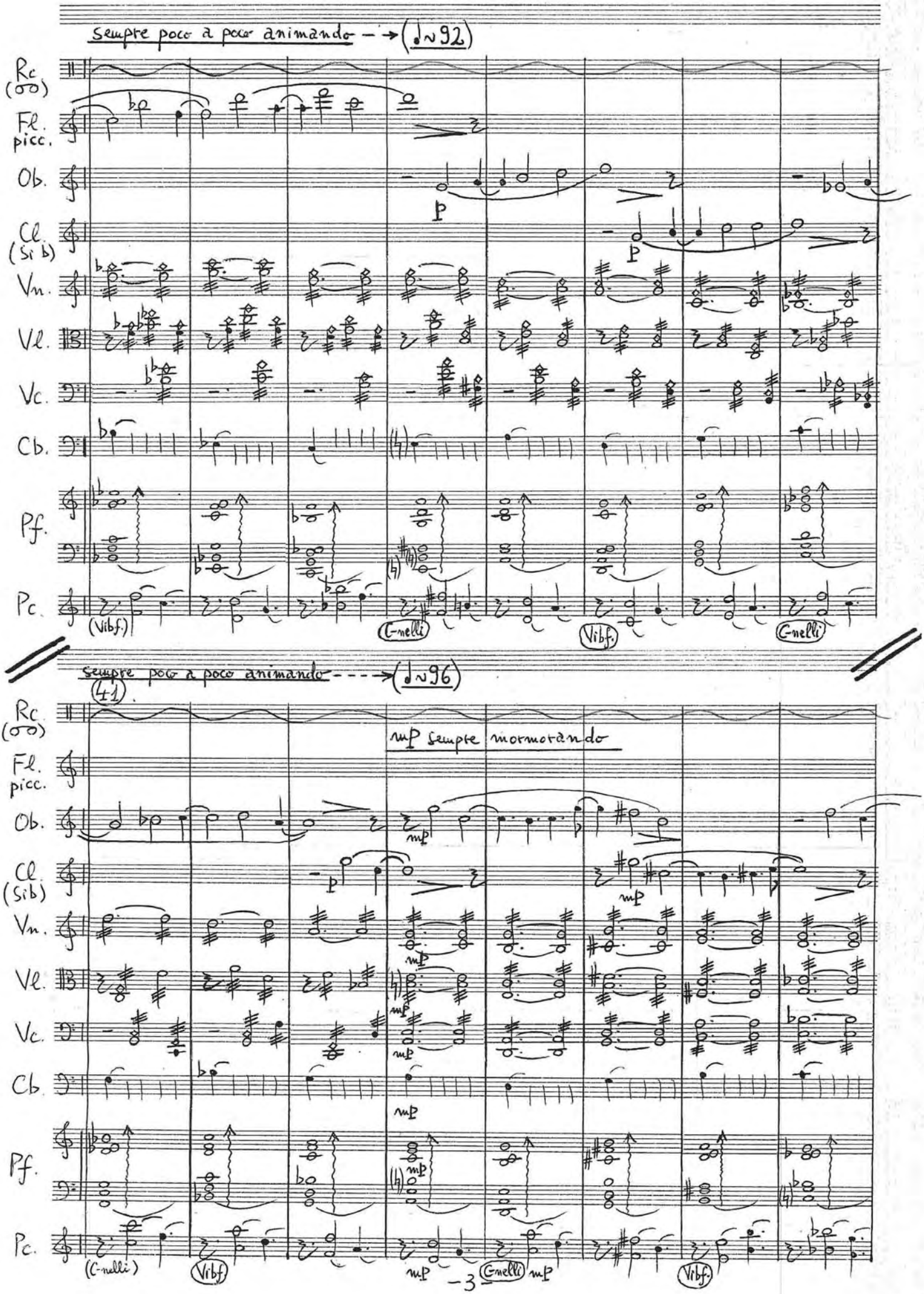
(loco)

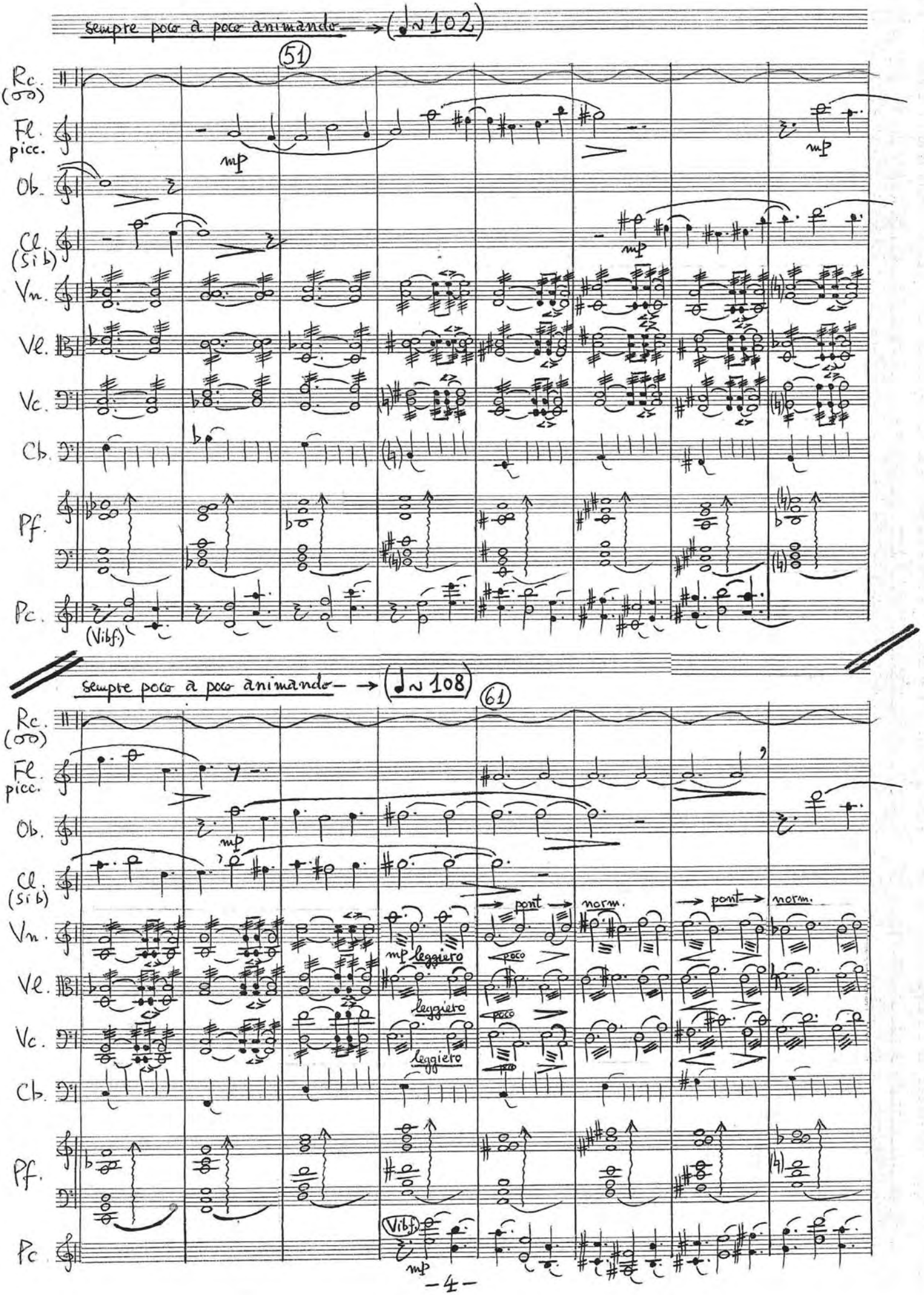
Pc.

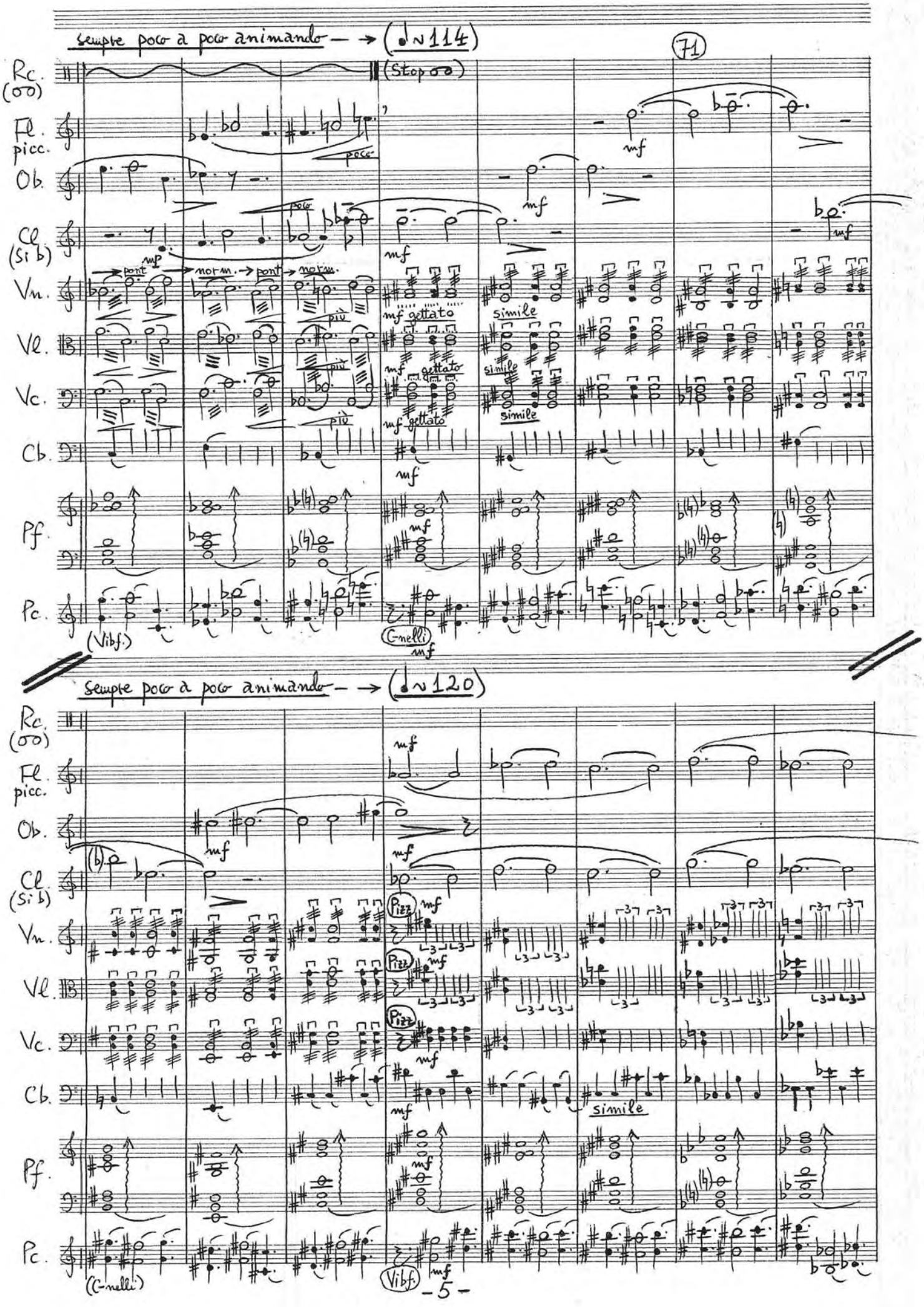
(C-nelli)

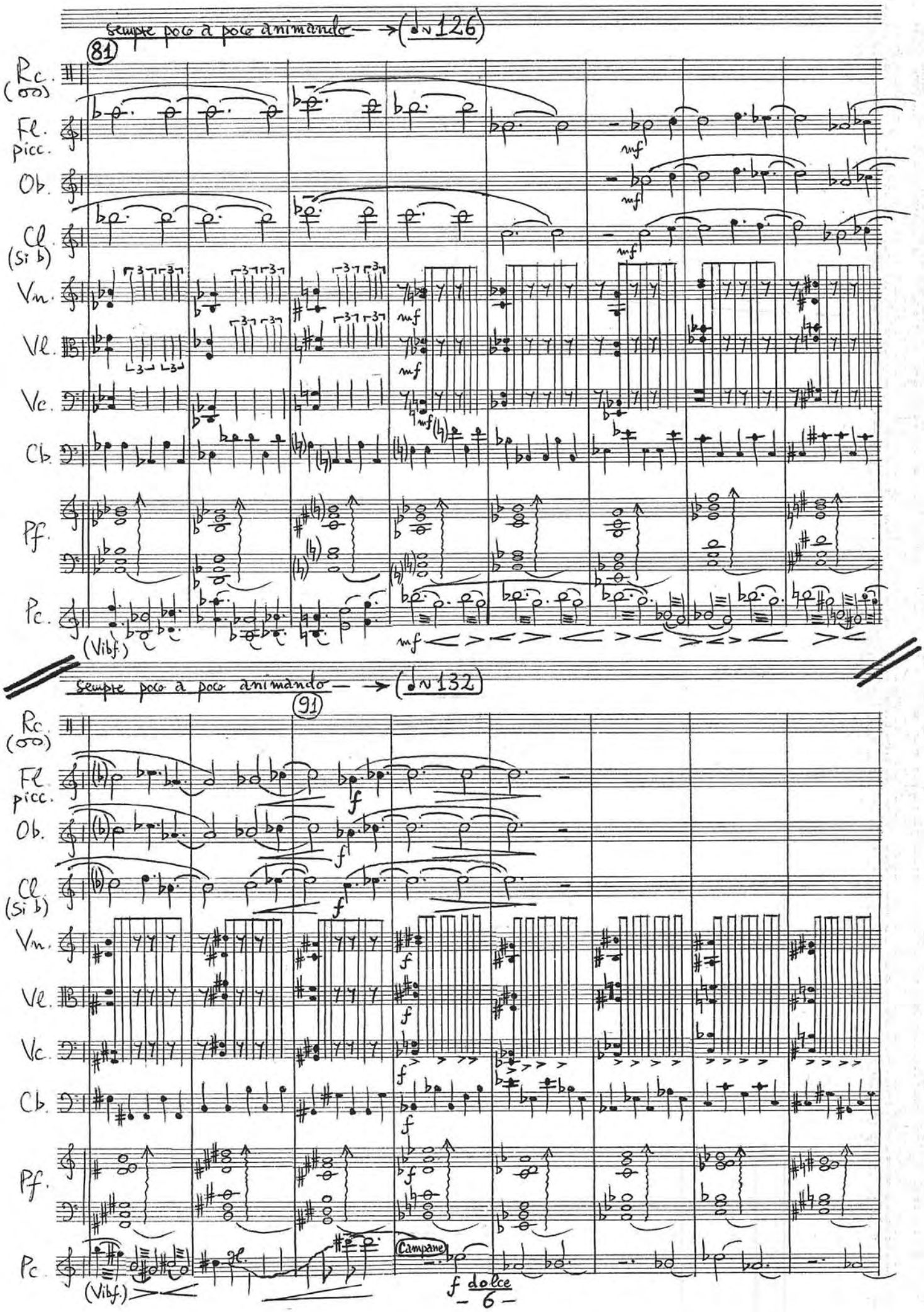
*) voir page II

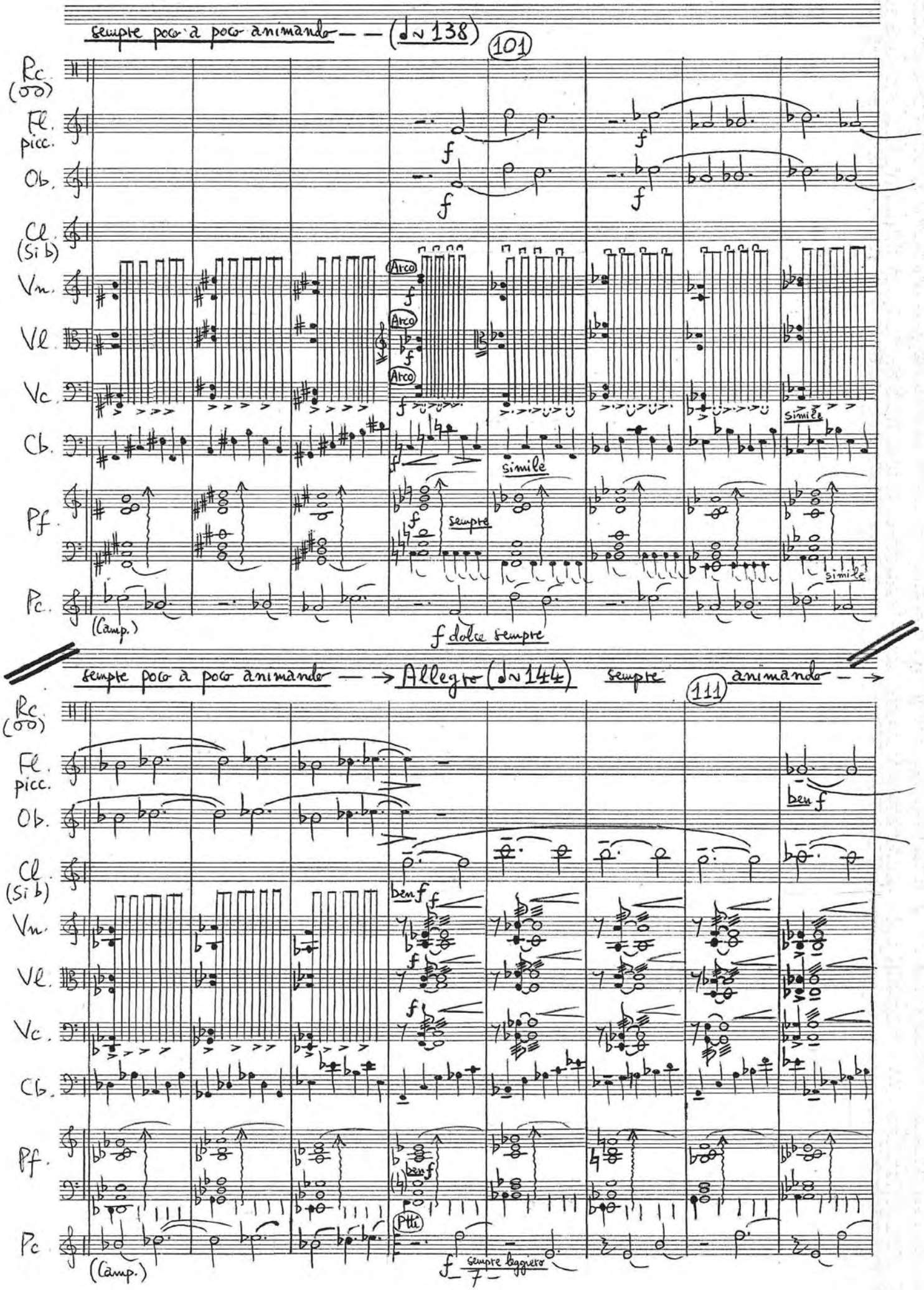

poco a poco animando - - - → (♩≈84)
21
Rc. (oo)
Fl. picc.
Ob.
Cl. (Sib)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
PP cantabile
Pizz. PP ritmico
simile
(C-nelli)
Vibf.
C-nelli
sempre poco a poco animando - - - → (♩≈88)
31
P sempre mormorando
P cantabile
P
(C-nelli)
Vibf.
C-nelli
Vibf.

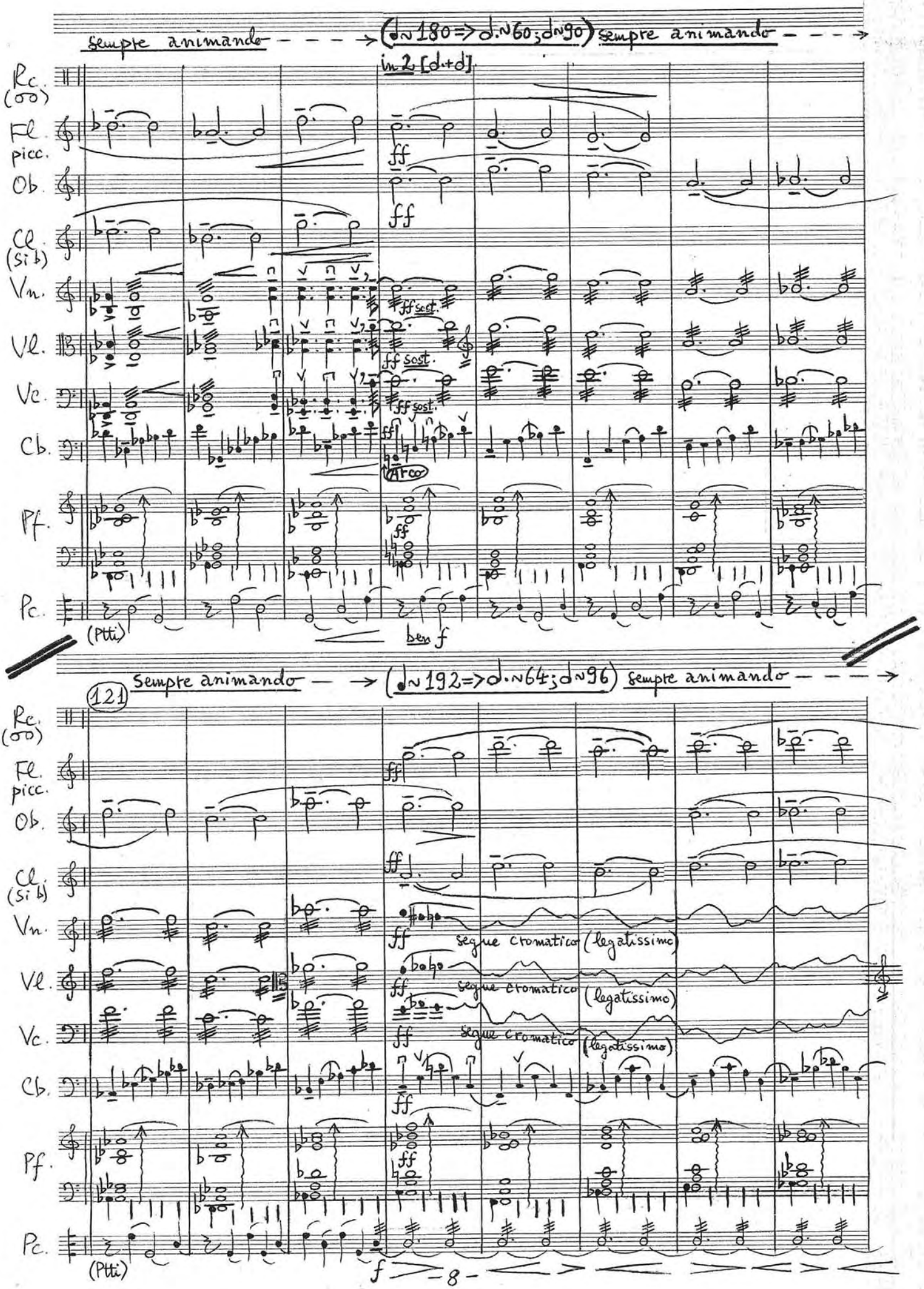

Sempre poco a poco animando → (♩≈92)
Rc (oo)
Fl. picc.
Ob.
Cl. (Si b)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
p
(Vibf.)
C-nelli
Vibf.
C-nelli
Sempre poco a poco animando (41) (♩≈96)
mp sempre mormorando
mp
(C-nelli)
Vibf
C-nelli
Vibf.
-3-

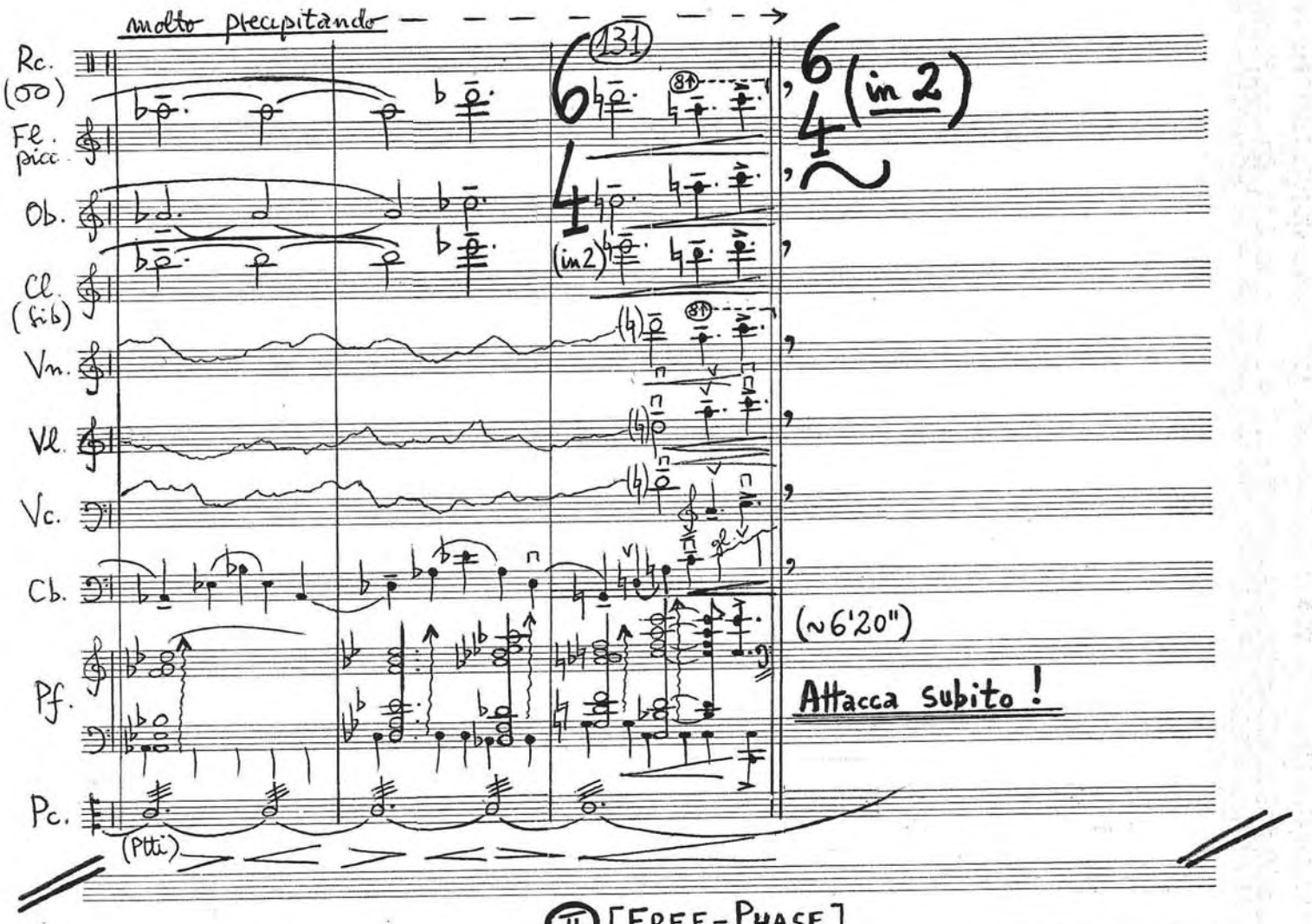

sempre poco a poco animando → (♩≈102)
51
Rc. (oo)
Fl. picc.
Ob.
Cl. (Si b)
Vn.
Vle.
Vc.
Cb.
Pf.
Pc.
mp
(Vibf.)
sempre poco a poco animando → (♩≈108)
61
pont →
norm.
mp leggiero
poco
leggiero
Vibf.
mp
-4-


sempre poco a poco animando → (♩≈114)
71
Rc. (oo)
Fl. picc.
Ob.
Cl. (Si b)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
(Stop oo)
poco
mf
mp
pont
nor.m.
più
mf gettato
simile
(Vibf.)
C-nelli
sempre poco a poco animando → (♩≈120)
Pizz
Vibf
-5-


sempre poco a poco animando → (♩= 126)
81
Rc. (oo)
Fl. picc.
Ob.
Cl. (Si b)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
(Vibf.)
mf
sempre poco a poco animando → (♩= 132)
91
f
Campane
f dolce

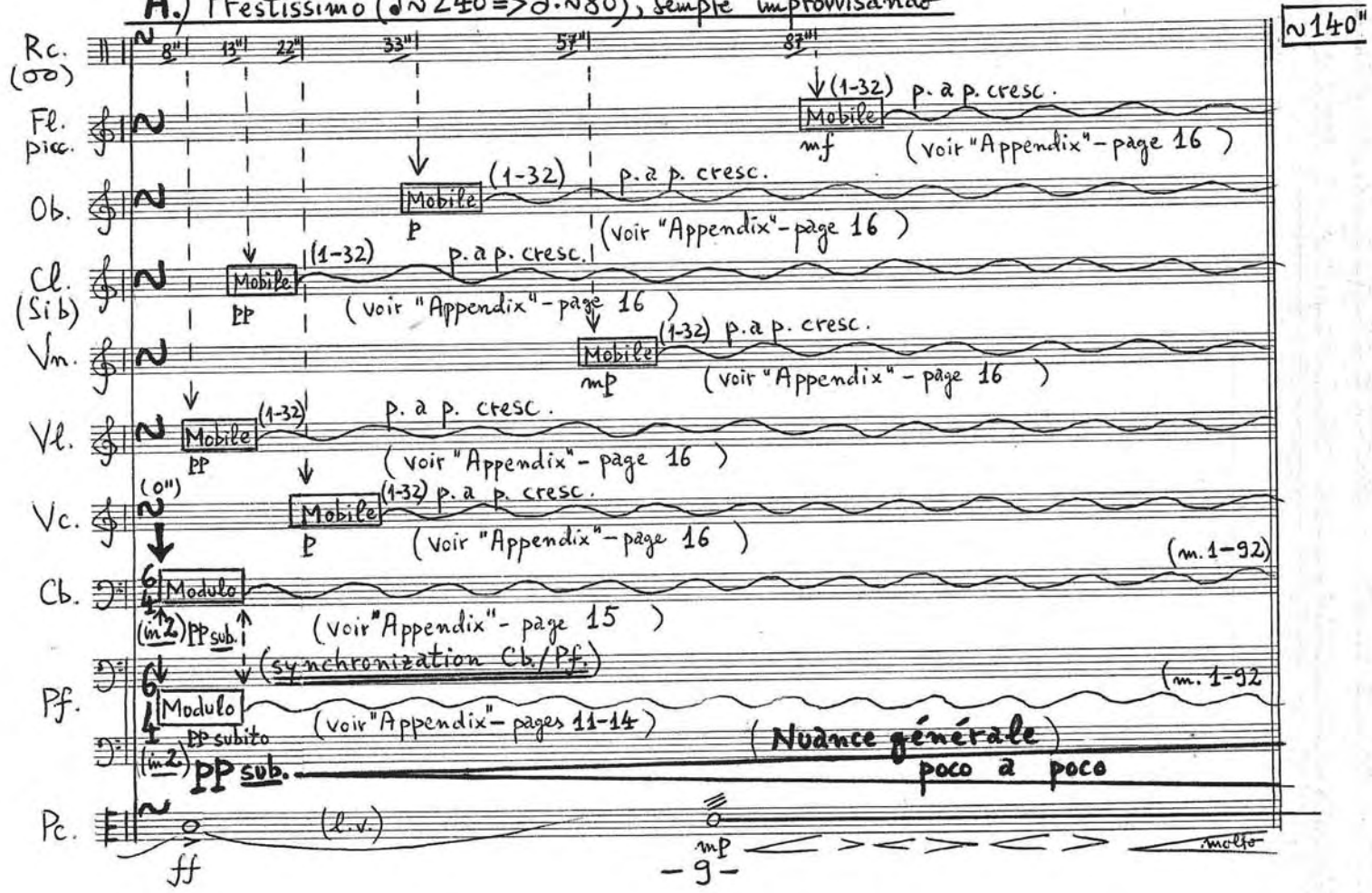

sempre poco a poco animando — — (♩= 138)
101
Rc. (oo)
Fl. picc.
Ob.
Cl. (Si b)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
Arco
simile
sempre
(Camp.)
f dolce sempre
sempre poco a poco animando — → Allegro (♩= 144)
sempre
111
animando →
ben f
Ptti
sempre leggiero

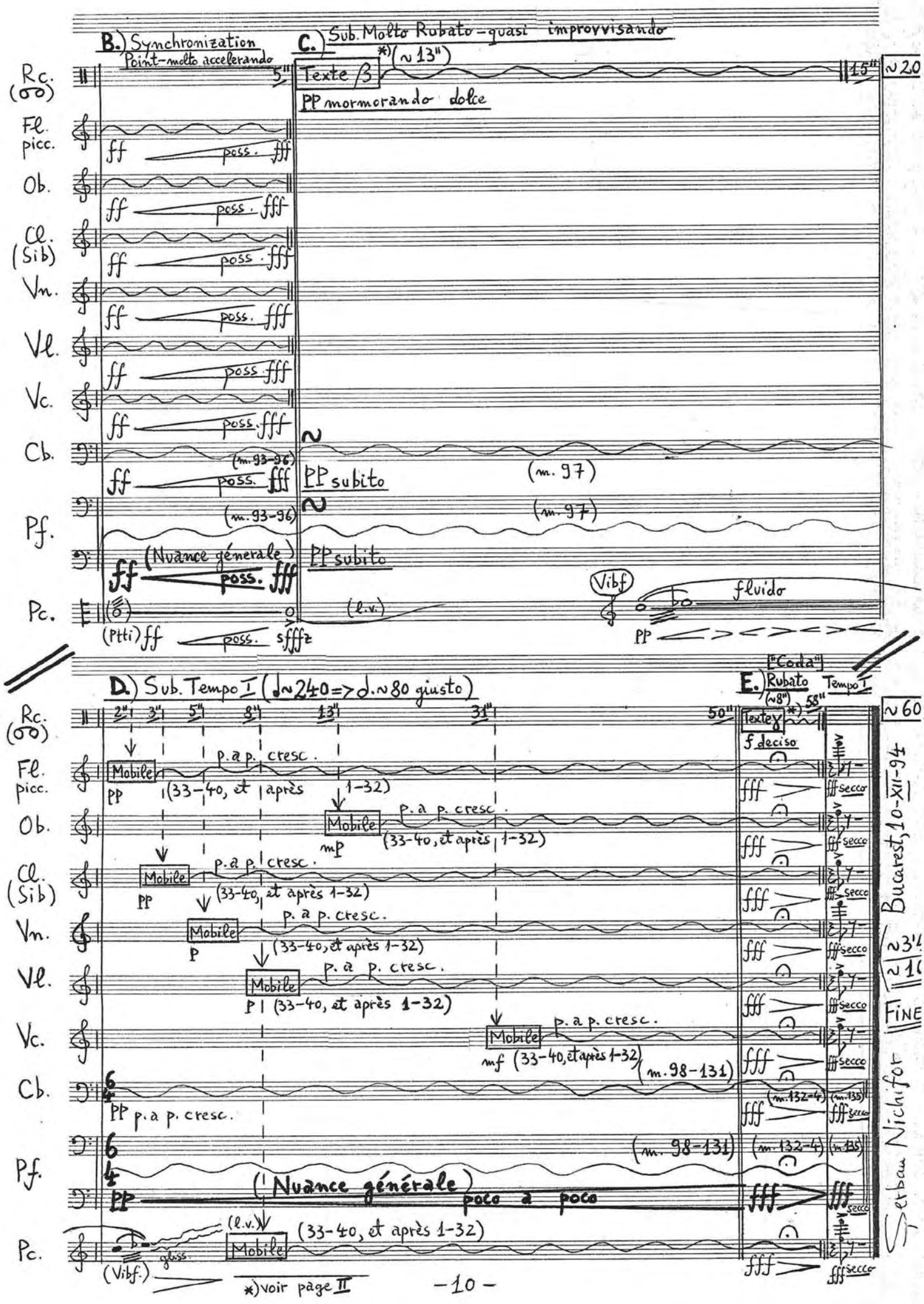

sempre animando
(♩.=180 => ♩.=60; ♩=90)
sempre animando
in 2 [d.+d]
Rc. (oo)
Fl. picc.
Ob.
Cl. (Si b)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
(Ptti)
ff sost.
Arco
ben f
121
sempre animando
(♩.=192 => ♩.=64; ♩=96)
segue cromatico (legatissimo)
f
-8-




## II. [FREE-PHASE]

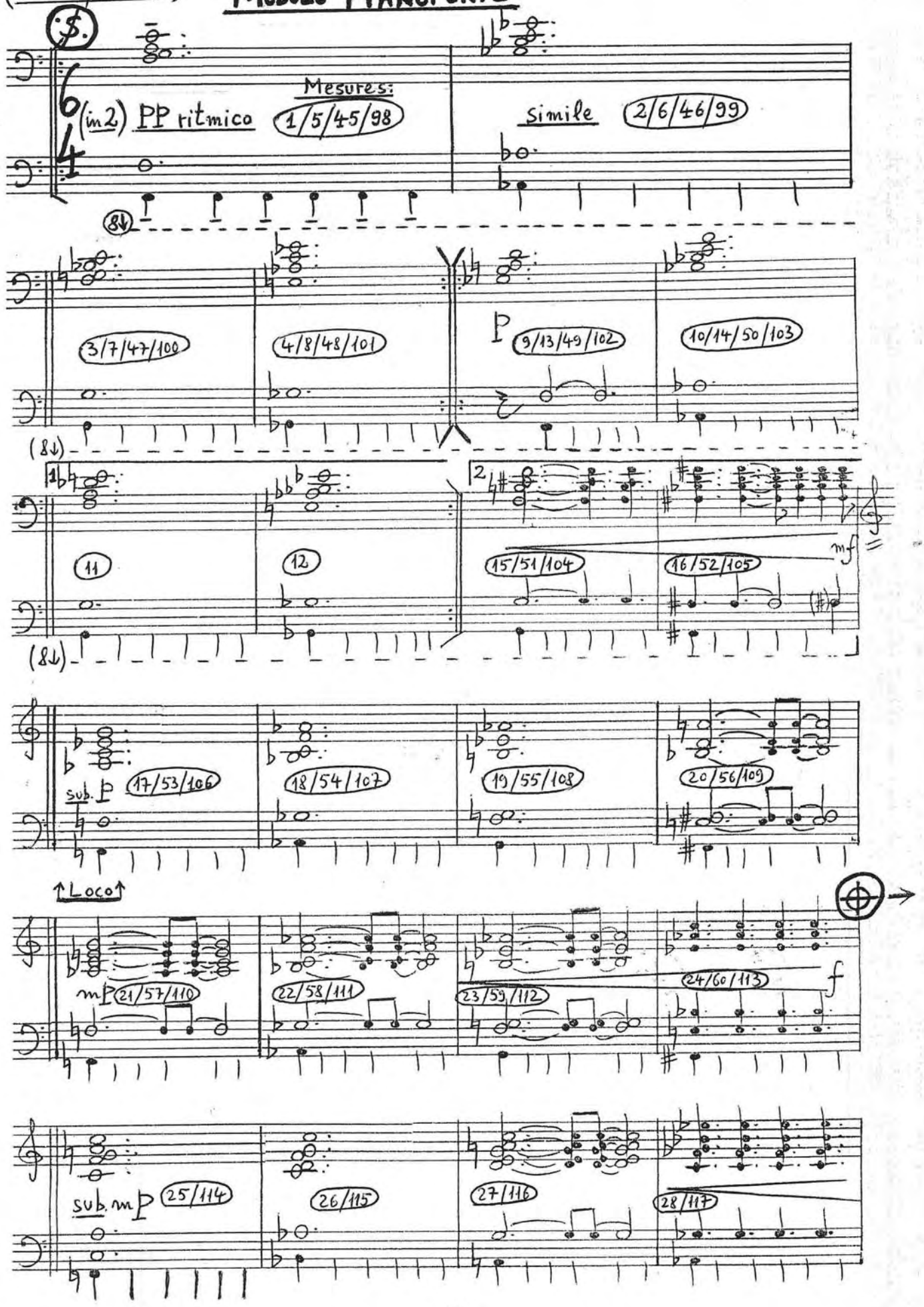
A.) Prestissimo (♩~240 => ♩.~80), sempre improvvisando

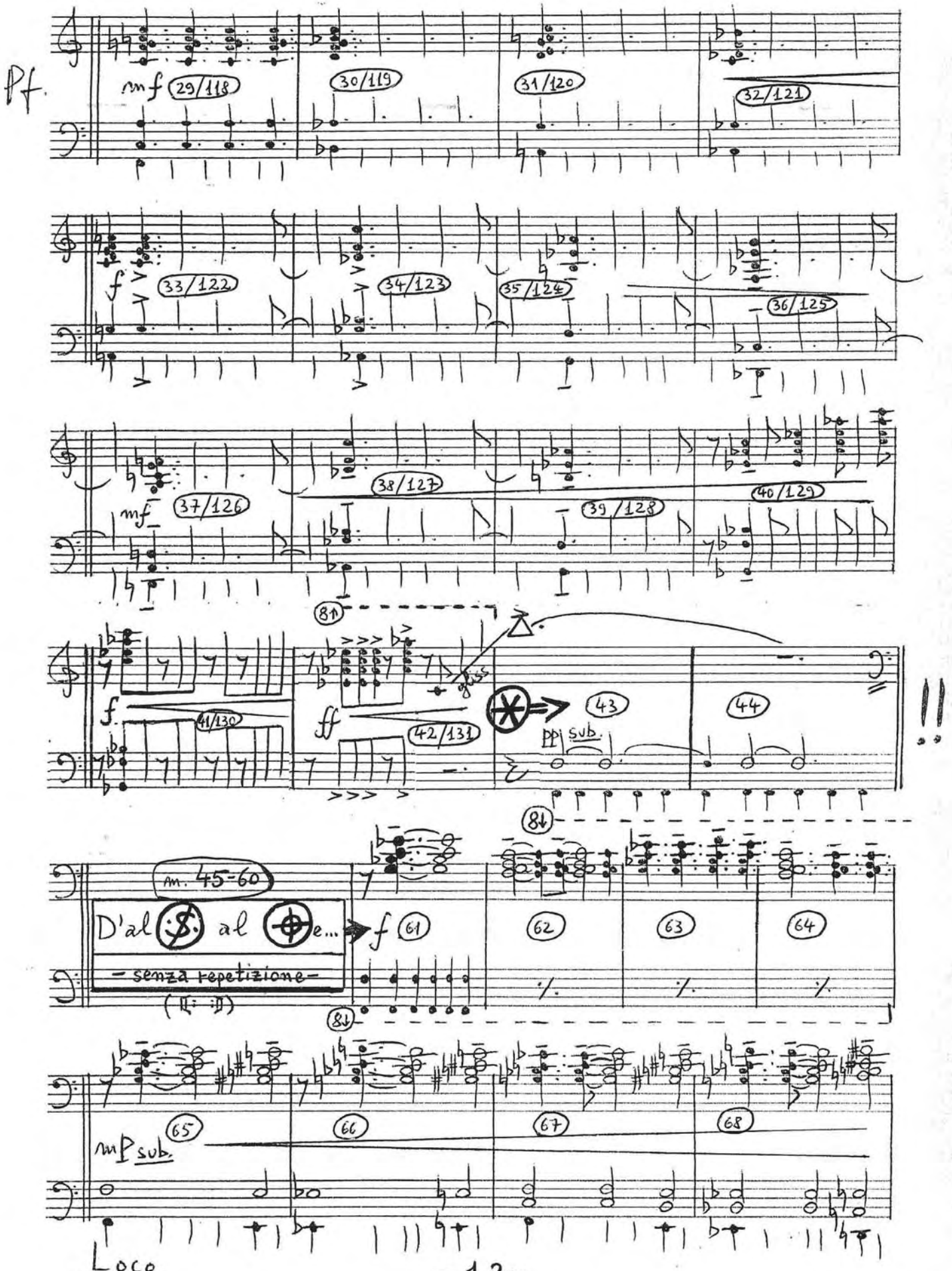


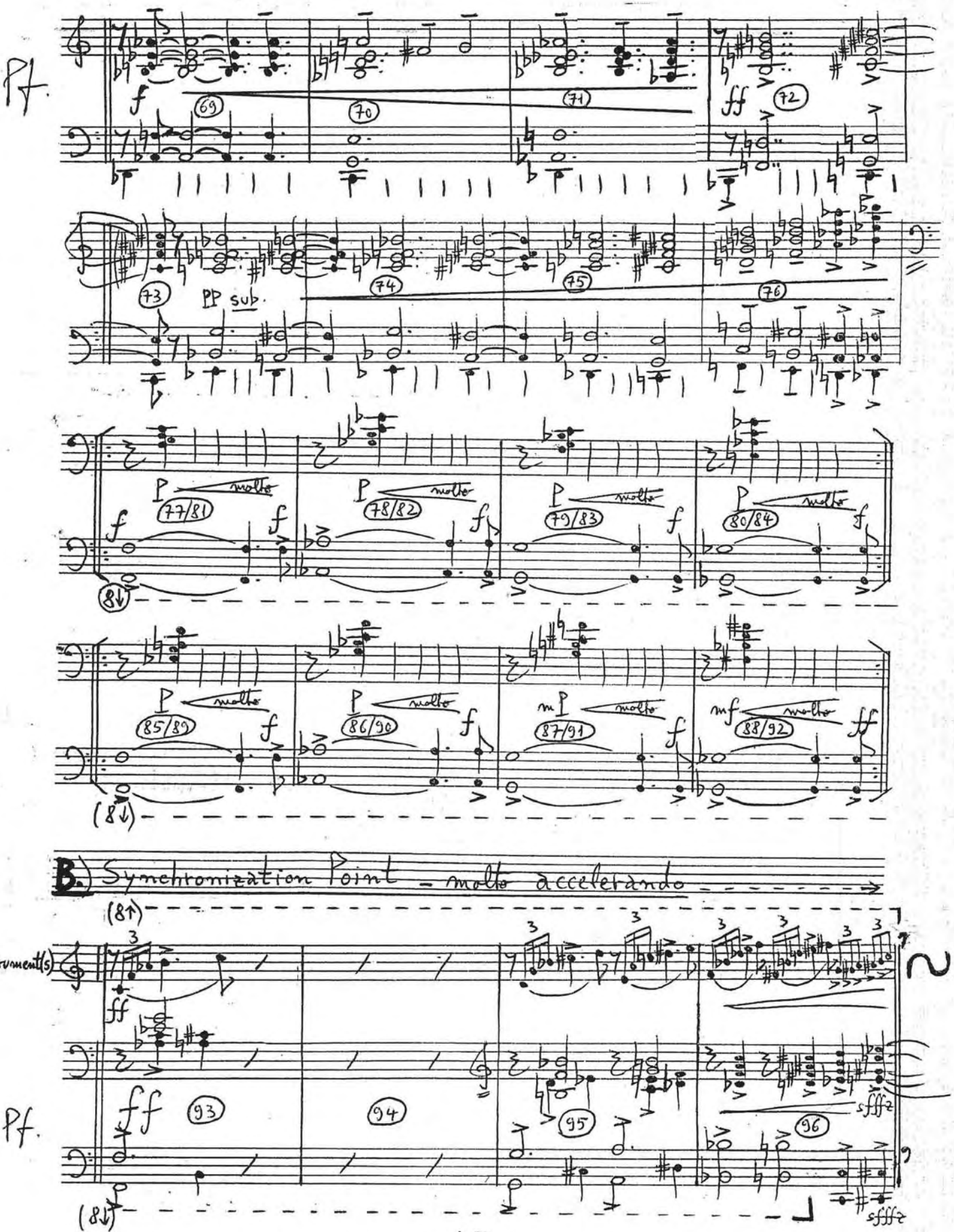

B.) Synchronization
Point-molto accelerando
C.) Sub. Molto Rubato - quasi improvvisando
*) (~13")
Texte β
PP mormorando dolce
Rc. (σσ)
Fl. picc.
Ob.
Cl. (Sib)
Vn.
Vl.
Vc.
Cb.
Pf.
Pc.
ff poss. fff
(m. 93-96)
PP subito
(m. 97)
(Nuance génerale)
(l.v.)
Vibf
fluido
PP
(Ptti) ff poss. sfffz
D.) Sub. Tempo I (♩~240 => ♩.~80 giusto)
E.) "Coda" Rubato (~8") Tempo I
Texte γ *)
f deciso
Mobile
p. a p. cresc.
(33-40, et après 1-32)
mP
P
mf
(m. 98-131)
(m. 132-4)
(m. 135)
fff secco
(Nuance générale)
poco a poco
(Vibf.)
gliss.
~60
~3'4
~10
FINE
Bucarest, 10-XII-94
Serban Nichifor
*) voir page II

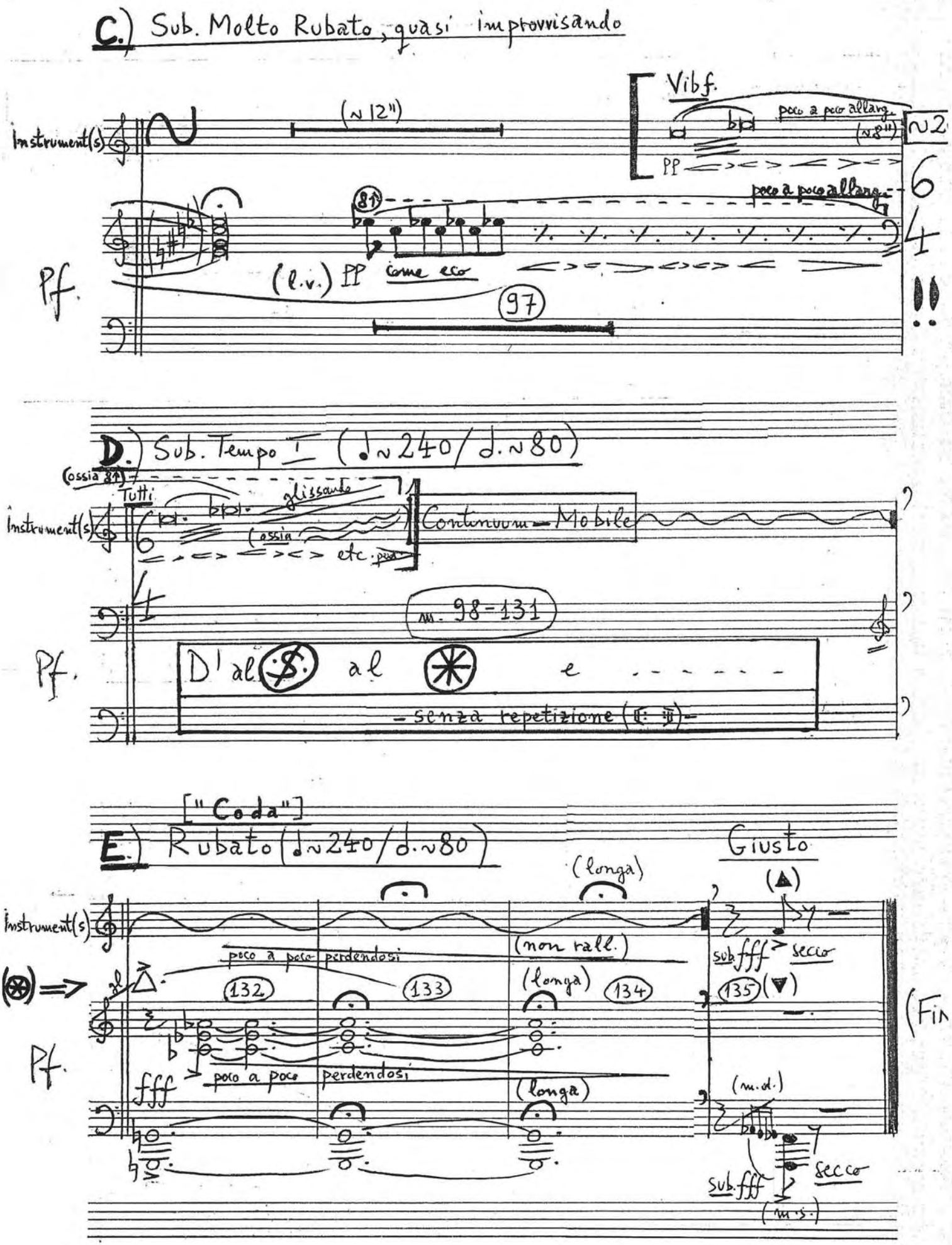
A.) Prestissimo
(♩=240/♩.=80)

# APPENDIX
## II.) FREE-PHASE
## MODULO PIANOFORTE

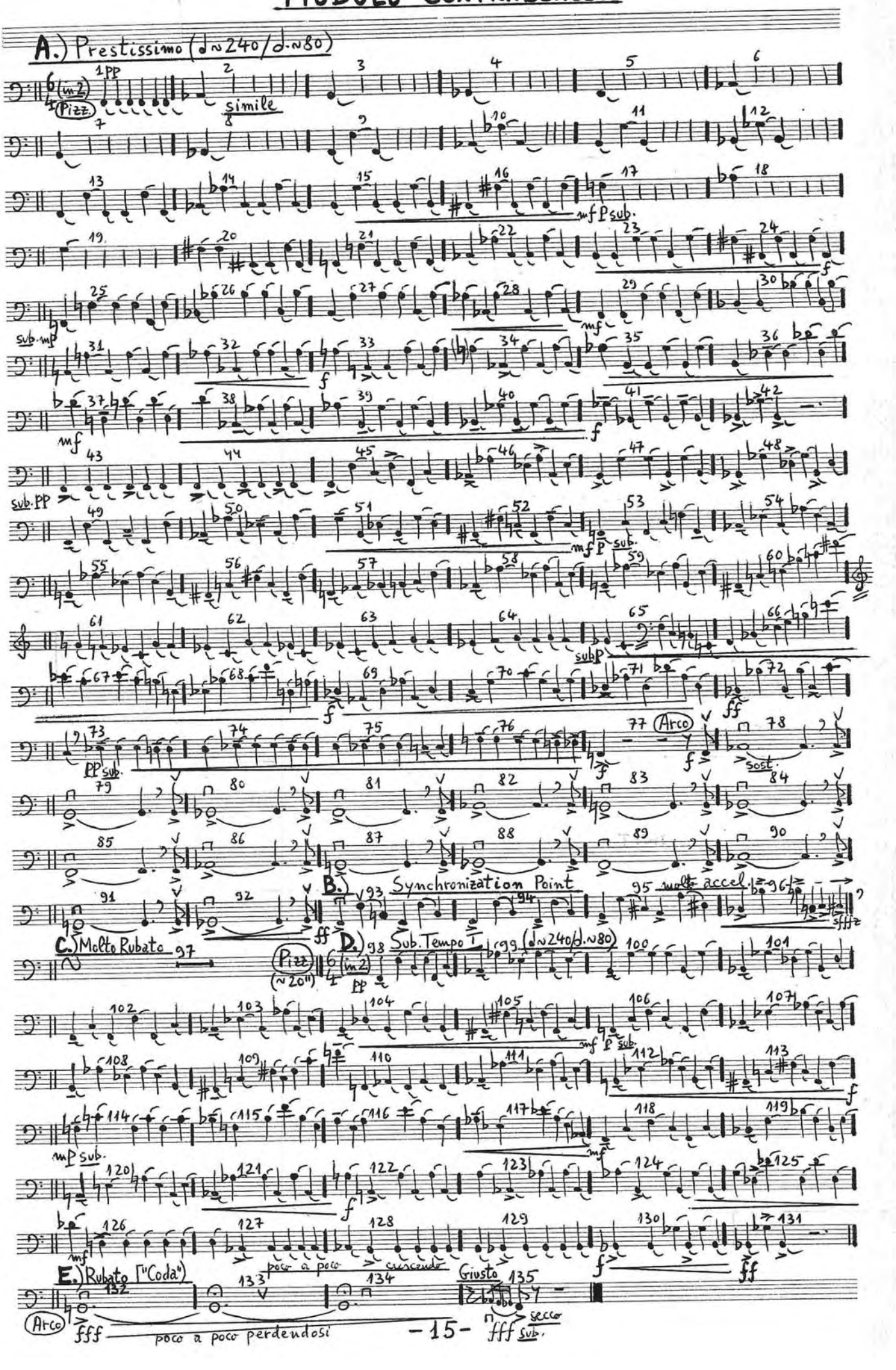



Pf.
mf
29/118
30/119
31/120
32/121
f
33/122
34/123
35/124
36/125
mf
37/126
38/127
39/128
40/129
8va
f
41/130
ff
42/131
43
44
ppp sub.
!!
8va
m. 45-60
D'al 𝄋 al ⊕ e...
- senza repetizione -
(𝄆 : 𝄇)
f
61
62
63
64
8va
mp sub.
65
66
67
68
Loco


Pf.
PP sub.
molto
B.) Synchronization Point – molto accelerando
Instrument(s)
Pf.


C.) Sub. Molto Rubato, quasi improvvisando
Instrument(s)
(~12")
Vibf.
poco a poco allarg.
(~8")
PP
poco a poco allarg.
(l.v.) PP come eco
97
Pf.
D.) Sub. Tempo I (♩~240/♩.~80)
(ossia 8↑)
Tutti
glissando
(ossia
etc.
Continuum-Mobile
m. 98-131
D' al ⊗ al ✱ e .....
- senza repetizione
["Coda"]
E.) Rubato (♩~240/♩.~80)
Giusto
(longa)
(non rall.)
poco a poco perdendosi
132
133
134
135
sub. fff
secco
(m.d.)
(m.s.)
fff
(Fin

# MODULO CONTRABBASSO



# MOBILE

→ Flauto piccolo
→ Oboe
→ Clarinetto in Sib (scritto in Do!)
→ Violino
→ Viola
→ Violoncello
→ Vibrafono
] -Arco, Pizz., C.l.b.- -ad libitum- (sul pont., sul tasto, normale)

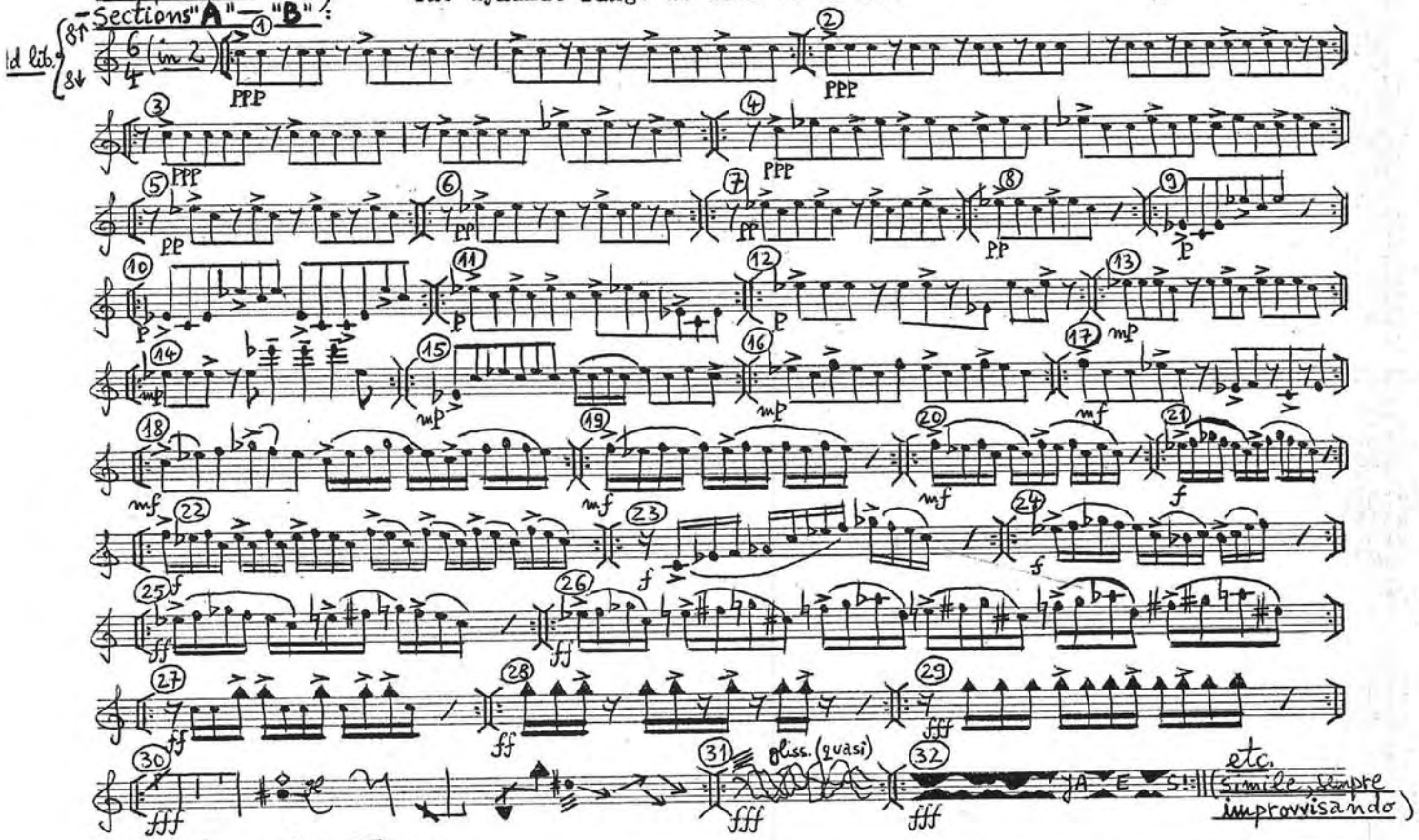
-Loco, (8↑), (8↓) -ad libitum
-Legato, Staccato -ad libitum
-Tempo Giusto! (♩≈240/d.≈80)

**Tempo Giusto!**

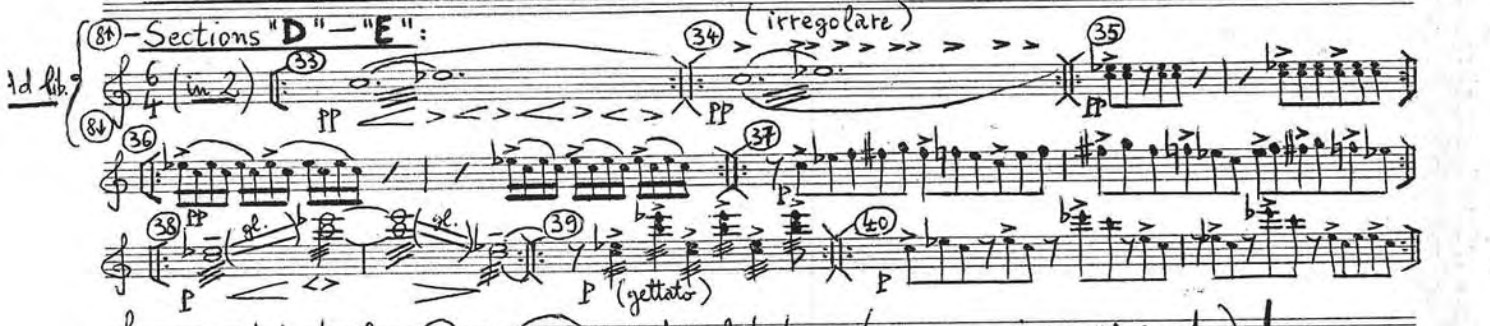
♩≈240 (d.≈80) (Quasi improvisando)

NB- the pulse must remain constant throughout. There is no specific order in which the material is to played. Fragments may be repeated or combined to form larger units, and longer lines may be fragmented. The dymamic range is from PP to FF.

- Sections "A" — "B":




- Section "C" - TACET




+ Mobile (7) – (32) ad libitum (sempre improvvisando)!

Internationaler Kompositionswettbewerb für Celesta, Stuttgart-1994
"JOHANN LORENZ SCHIEDMAYER"

Durée: ca 10'10"

Serban Nichifor
(1994)

# "IN CAELESTIBUS REGNIS"

## - poème céleste pour 5 Célestas (Cel.V ossia Pf.elettrico) -

Motto:

"In caelestibus regnis
Sanctorum habitatio est, alleluia:
et in aeternum requies eorum, alleluia,
Euouae."
(Liber usualis; in II.Vesperis, 2 Ant.7.a)

Serban Nichifor
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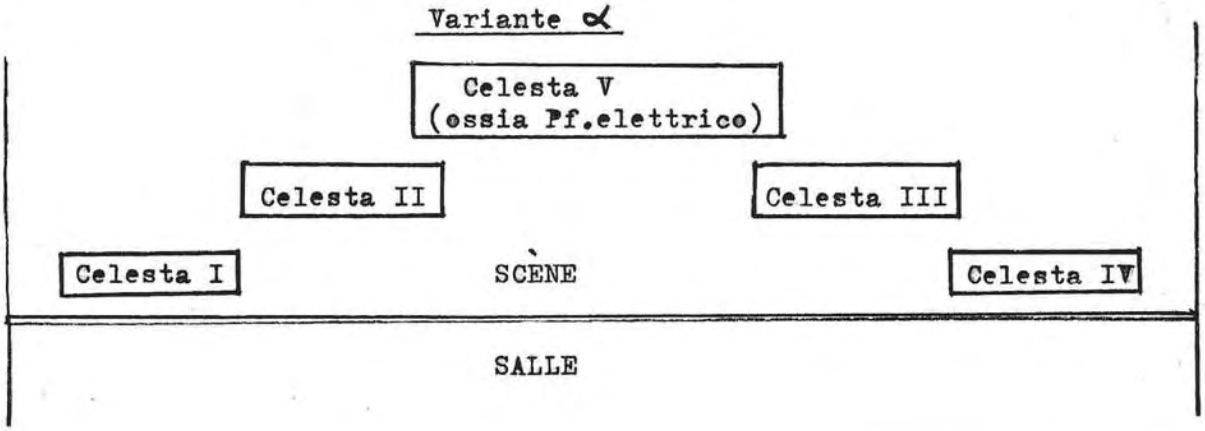
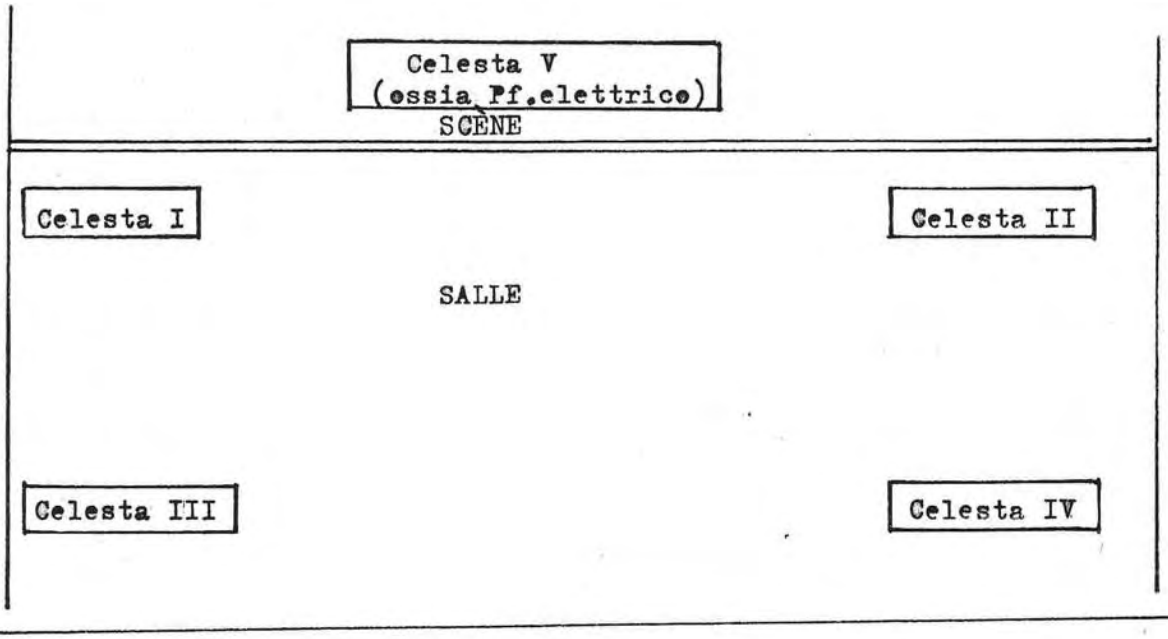
Vila I, Ap. 7
70.512 Bukarest, Rumänien
Tel. (+40-1) 623.1399.oder 772.3029.

## EMPLACEMENT DES CÉLESTAS

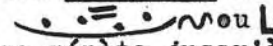
Variante ∝




Variante β




## NOTA BENE

1.)- Le mouvement de cette musique est **RUBATO** ( ∼ ).
2.)- L'écriture est proportionelle (les durées sont déterminées par les distances graphiques, dans des cassettes temporelles mesurées - relativement - en secondes). La synchronisation (la verticalité) est, de même, assez relative, admettant une approximation au niveau d'une casstte temporelle.
3.)- Les accidents m'altérent que les sons qu'ils précédent.
4.)- ou  = module, fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire.
5.)- La notation est semi-transpositoire (8↑) pour les Célestas et non-transpositoire (Loco) pour le Piano électrique - si l'on utilise.

× ——— ×

Durée: ca. 10'10"

# In Caelestibus Regnis

Serban Nichifor

-poème céleste-

("Musica Caelestis I")

Motto:
"In caelestibus regnis
Sanctorum habitatio est, alleluia:
et in aeternum requis eorum,
alleluia. Euouae!"
[Vesperis]

Sempre Lontano e Rubato (~15") ~30"

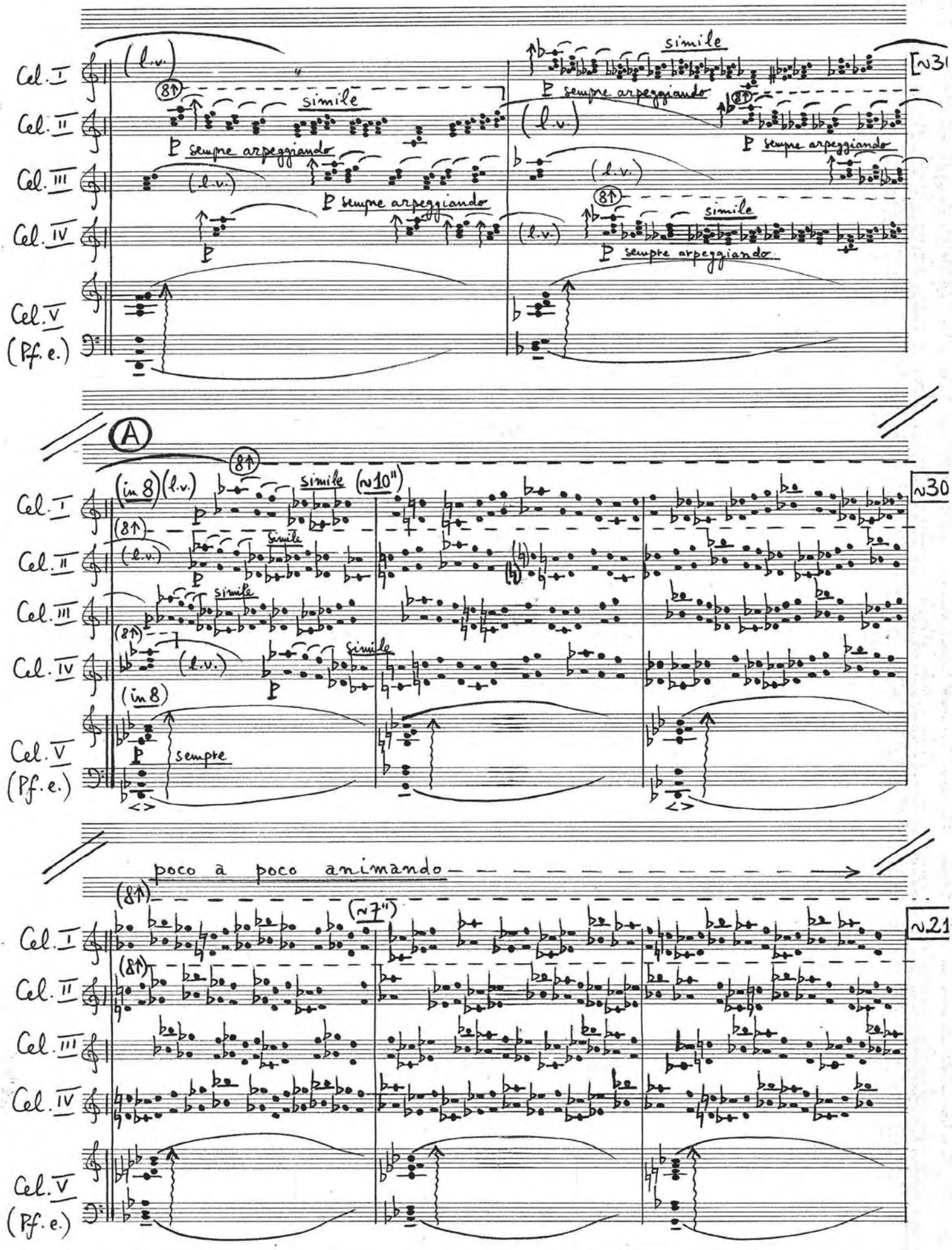
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
[ossia Pianoforte elettrico-Loco]

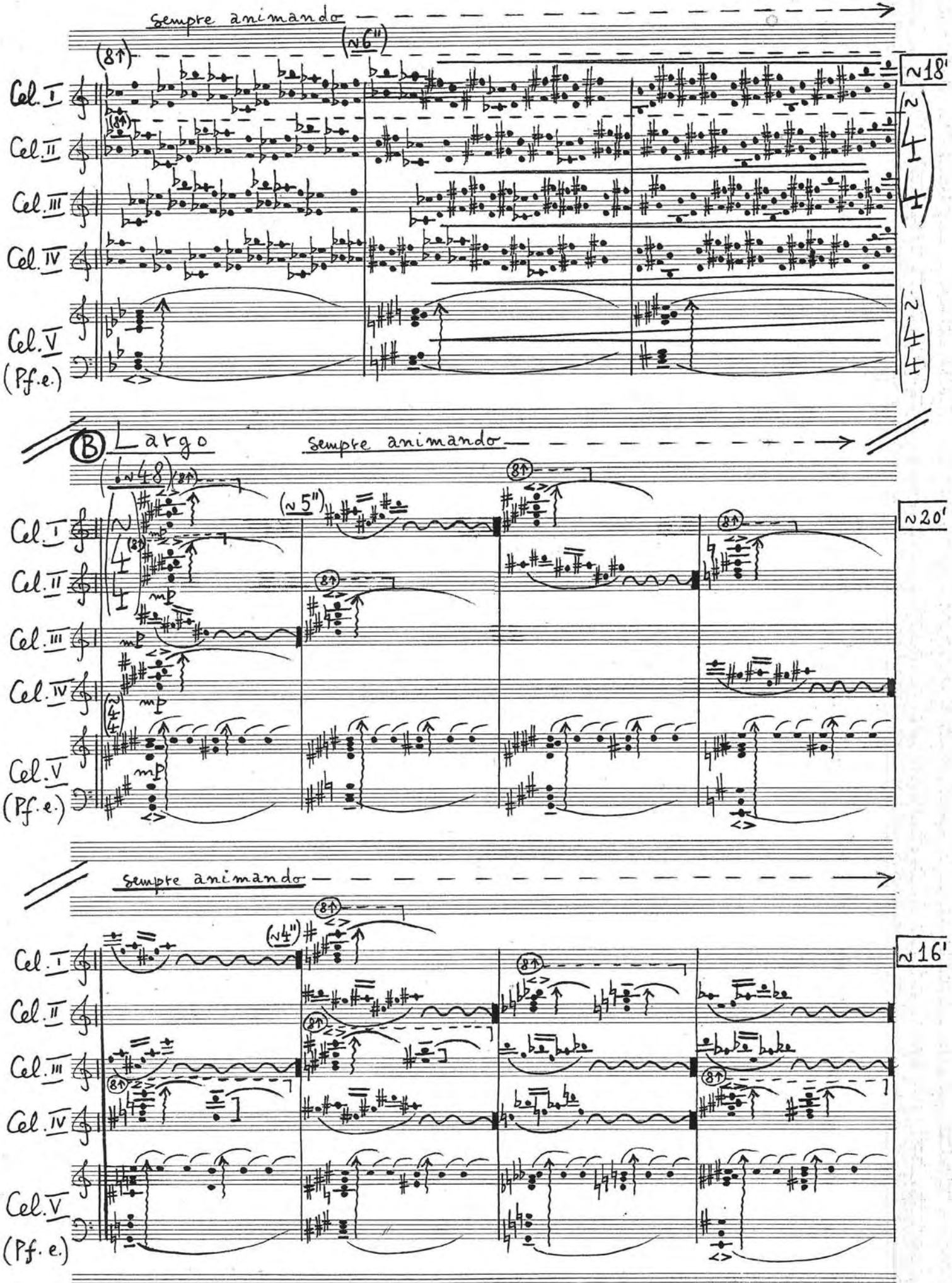
(in 12) simile
P espressivo, in rilievo
(l.v.)
8↑ simile
P espressivo, in rilievo
sempre PP dolce
(l.v.)
sempre Ped. (l.v.)

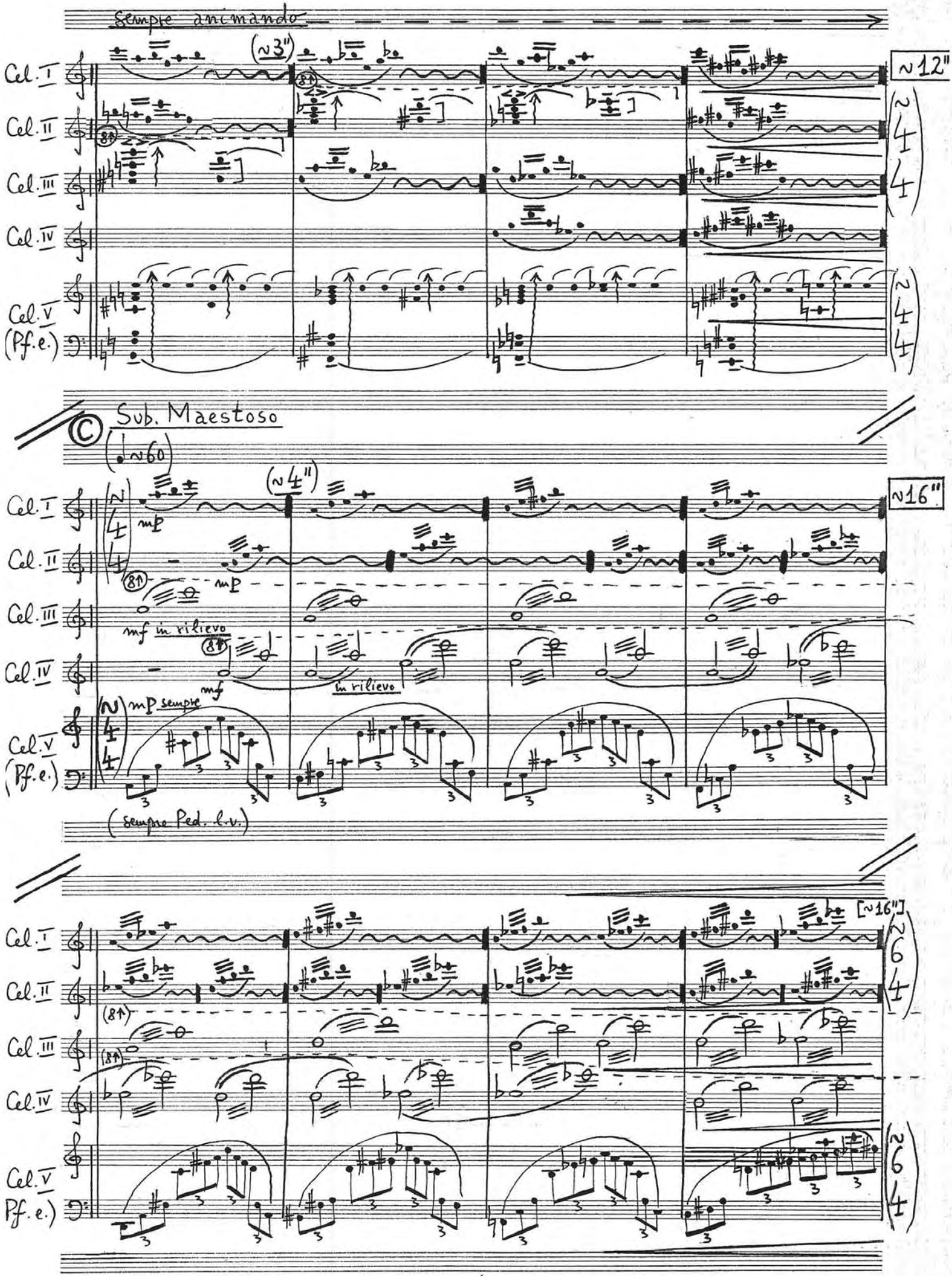
simile
P
(l.v.)
8↑
P espressivo
(l.v.)
[~30"]
8↑ simile
P espressivo, in rilievo
(l.v.)
(Pf.e.)

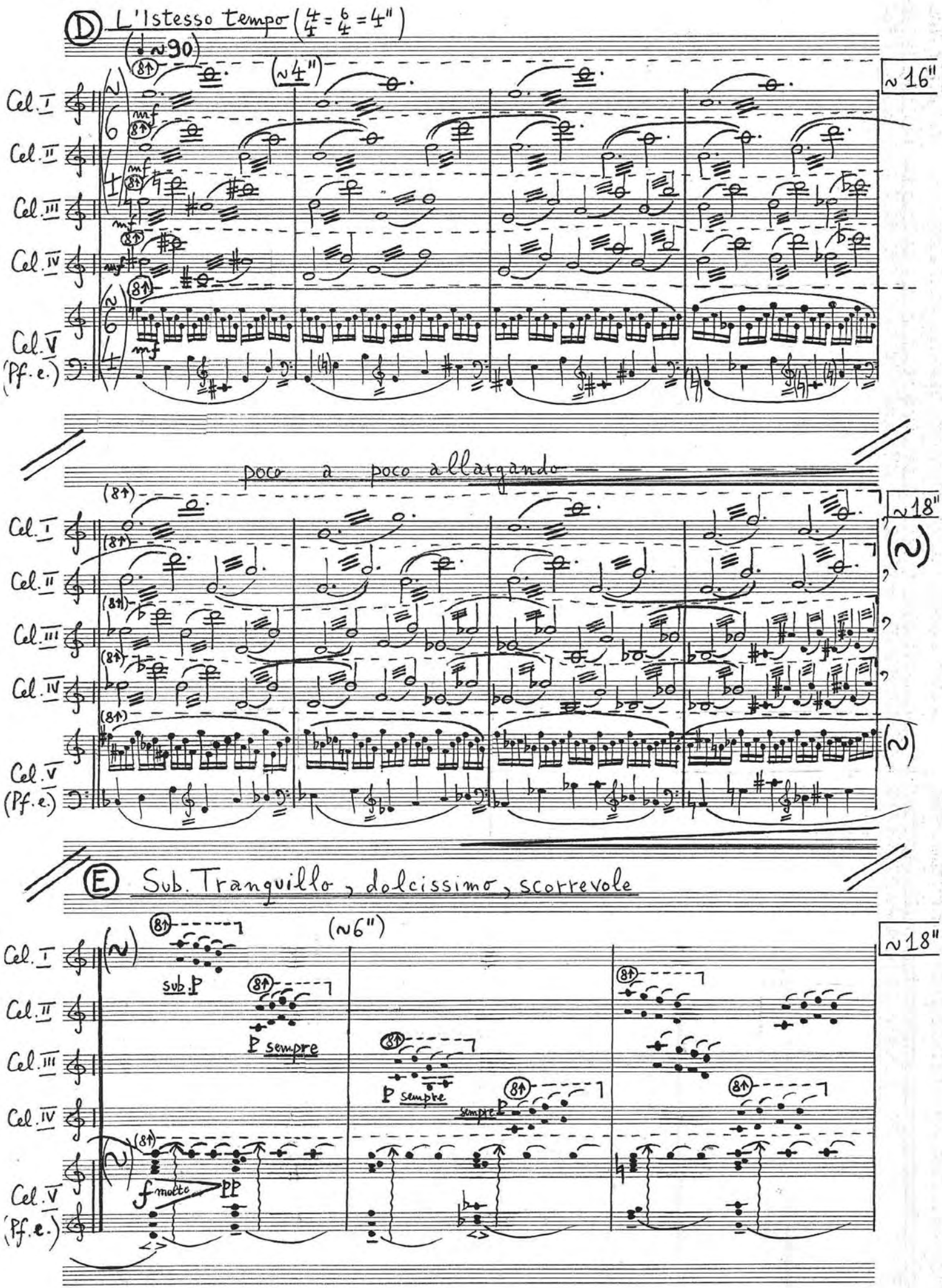
8↑ simile
P sempre arpeggiando
[~30"]
8↑
P sempre arpeggiando
(l.v.)
(l.v.)
P sempre arpeggiando
simile
(l.v.)
P sempre arpeggiando
(l.v.)
(Pf.e.)

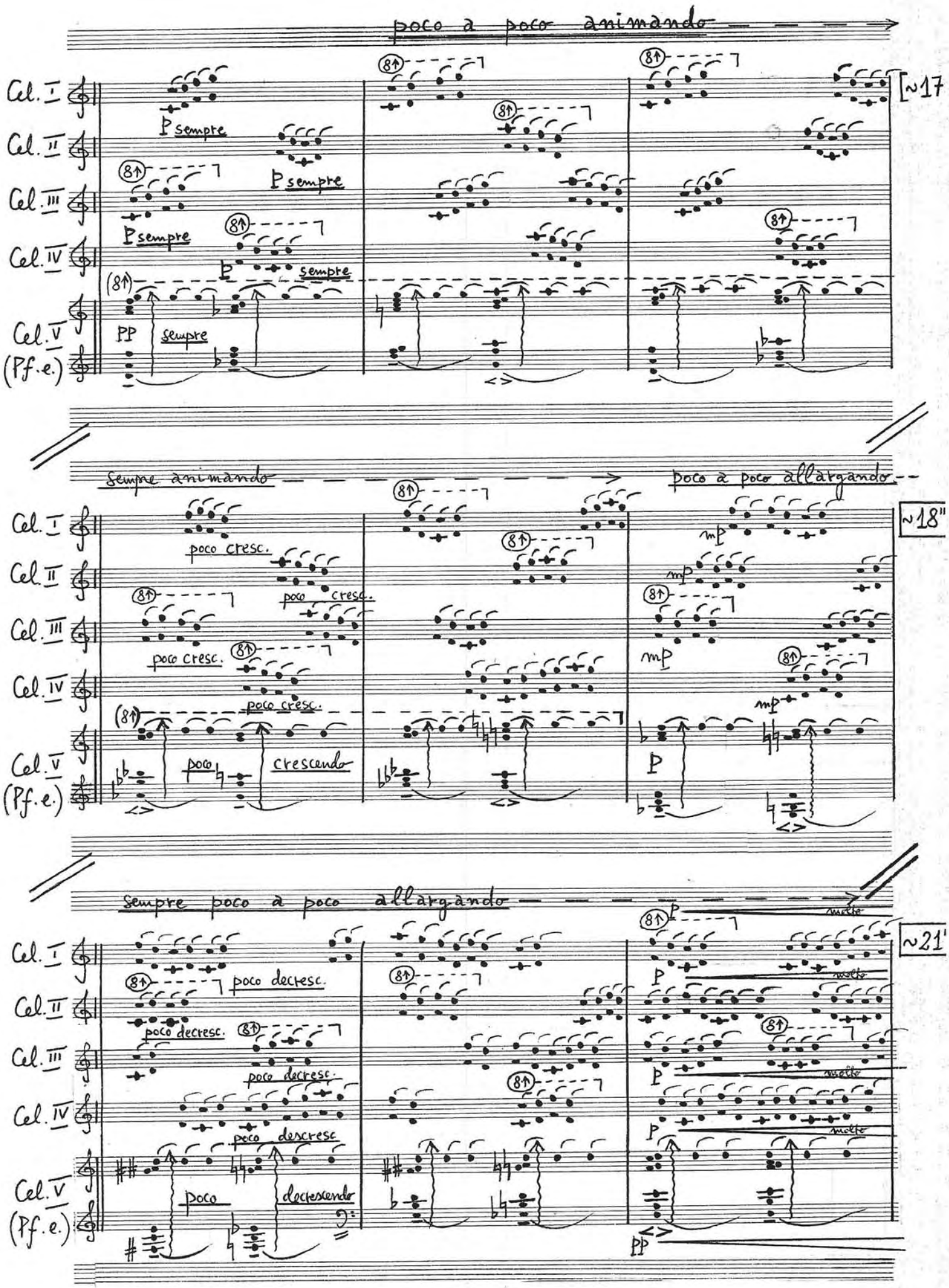
*)- Celesta - effetto 8↑; Pf. elettrico - Loco

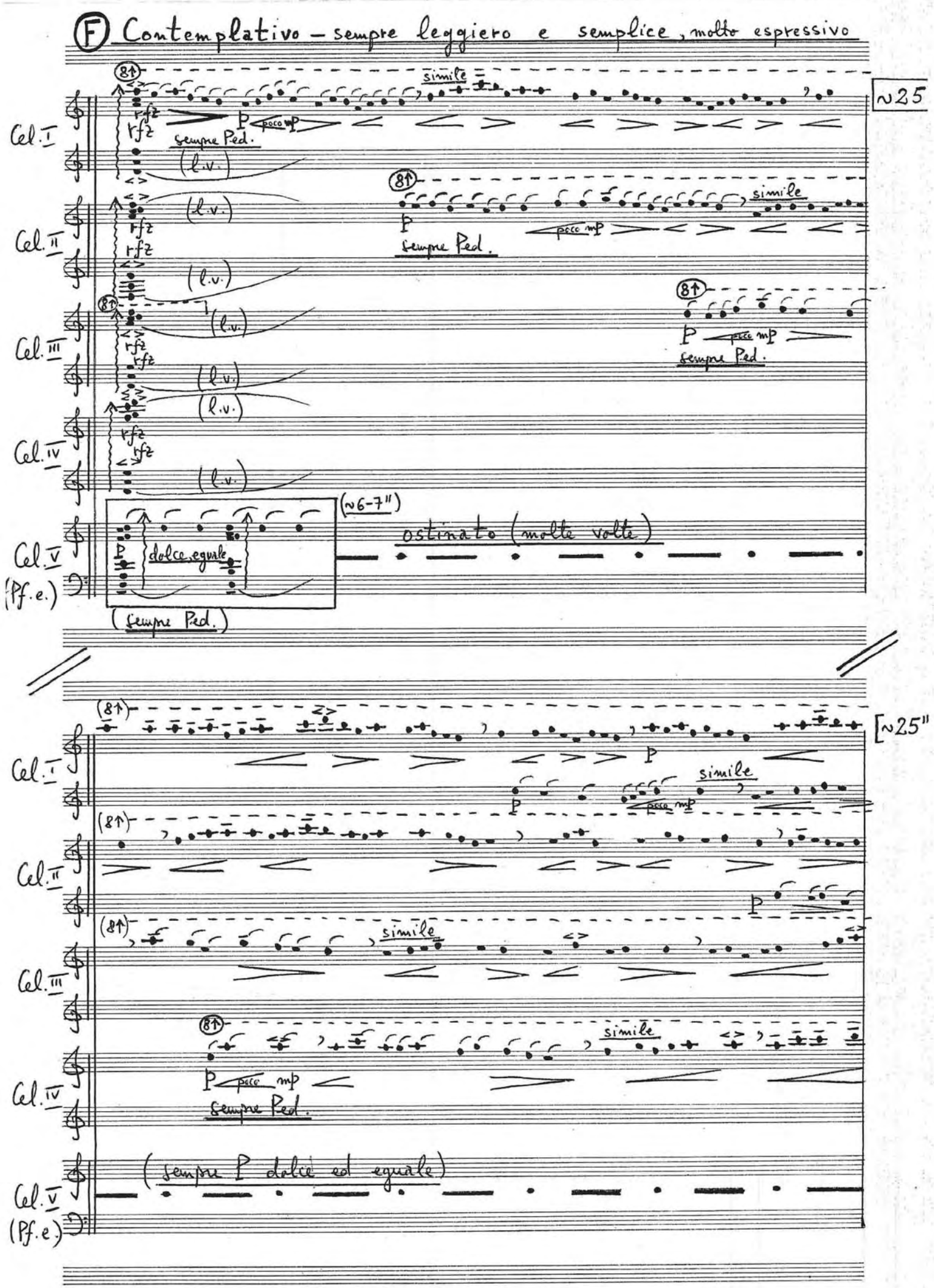

Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf. e.)
(l.v.)
8↑
simile
P sempre arpeggiando
[ν3
A
(in 8)
(ν10")
ν30
sempre
poco a poco animando
(ν7")
ν21

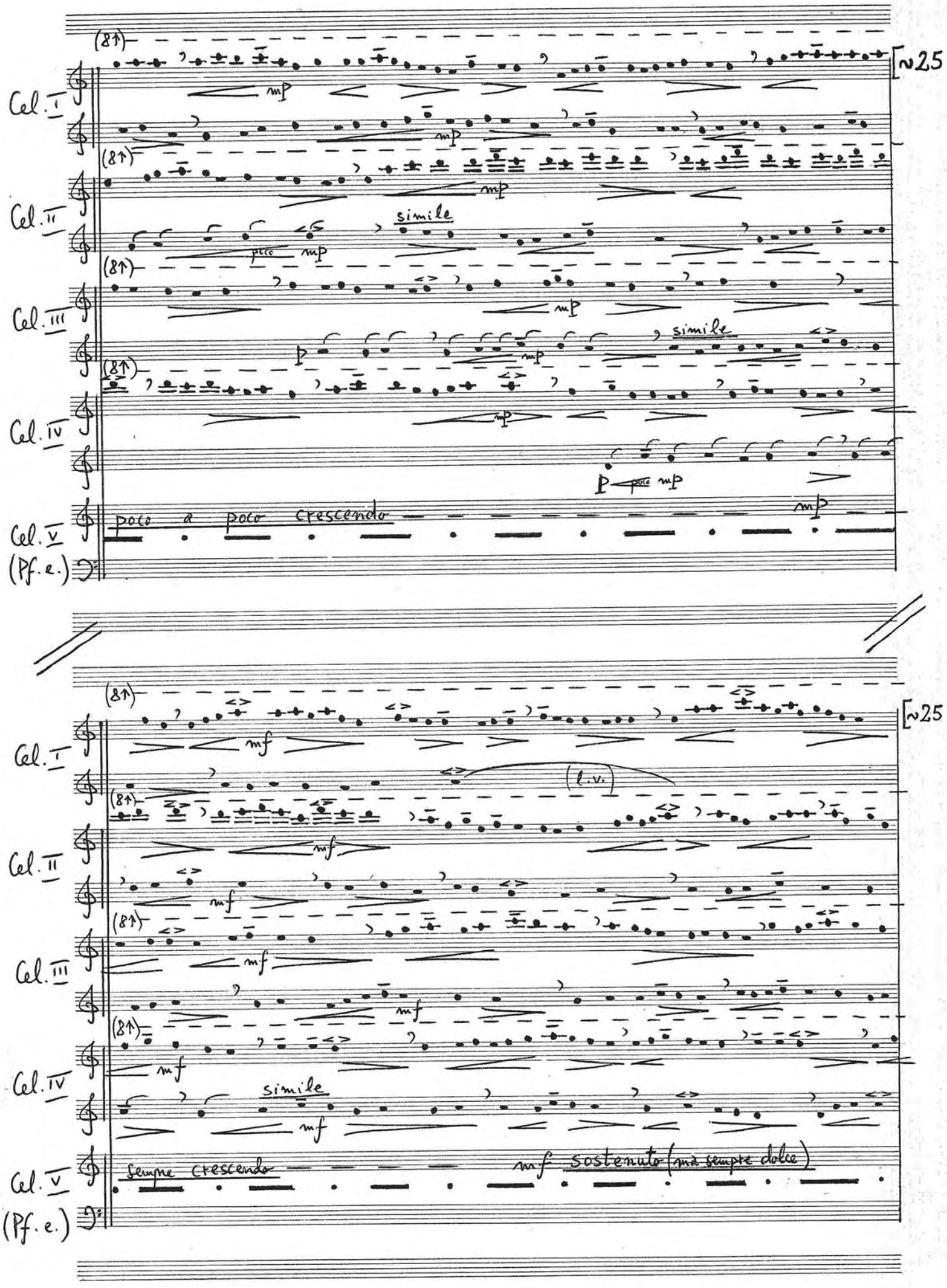

sempre animando
(≈6")
≈18'
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf.e.)
B Largo
sempre animando
(≈5")
≈20'
sempre animando
(≈4")
≈16'

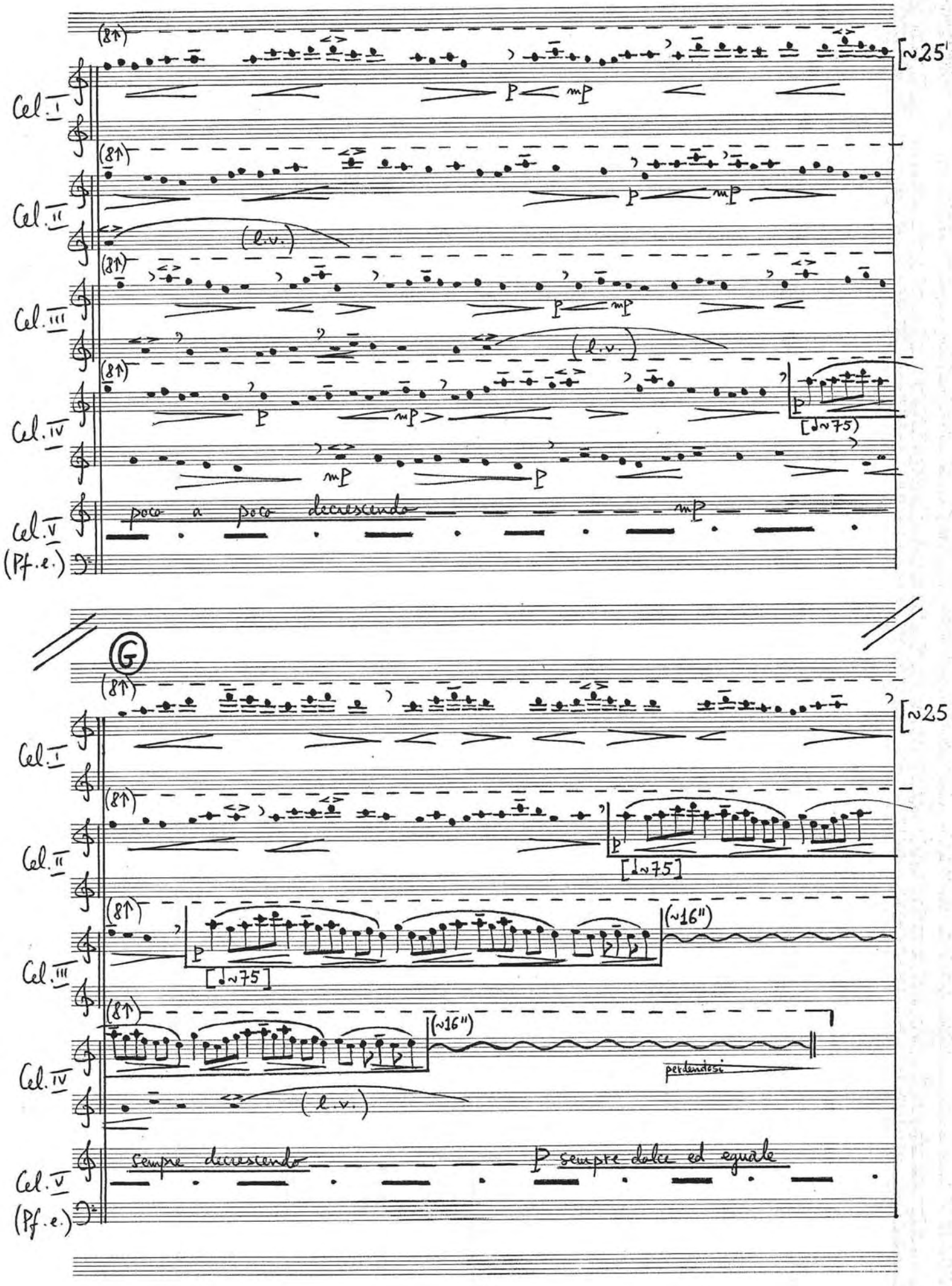

sempre animando
(≈3")
≈12"
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf.e.)
Sub. Maestoso
(♩.≈60)
(≈4")
≈16"
mp
mf in rilievo
in rilievo
mf
mp sempre
(sempre Ped. l.v.)
[≈16"]

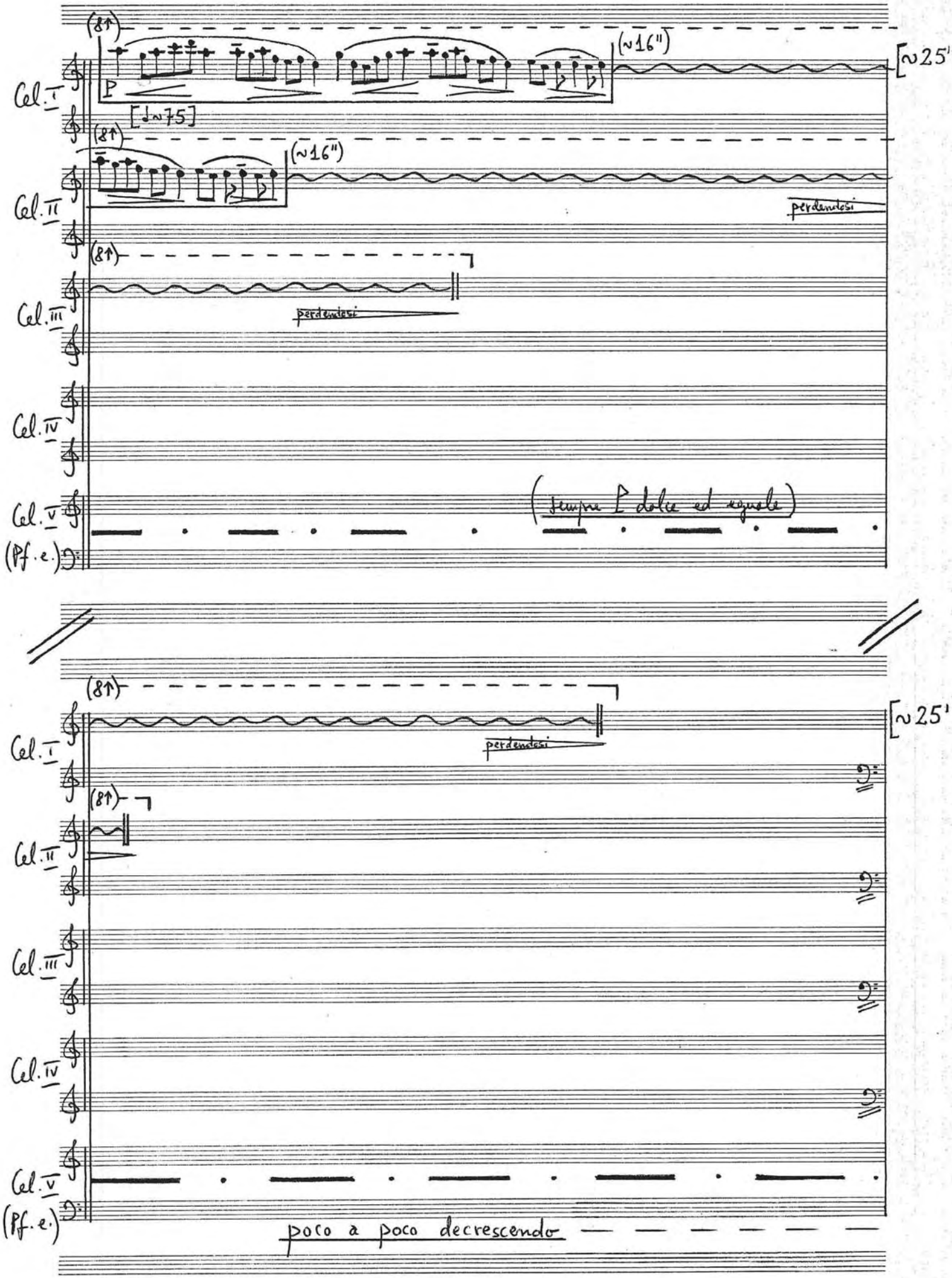

Ⓓ L'Istesso tempo (4/4 = 6/4 = 4")
(♩ ≈90)
(≈4")
≈16"
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf. e.)
mf
poco a poco allargando
≈18"
(2)
Ⓔ Sub. Tranquillo, dolcissimo, scorrevole
(≈6")
≈18"
sub. P
P sempre
f molto
PP

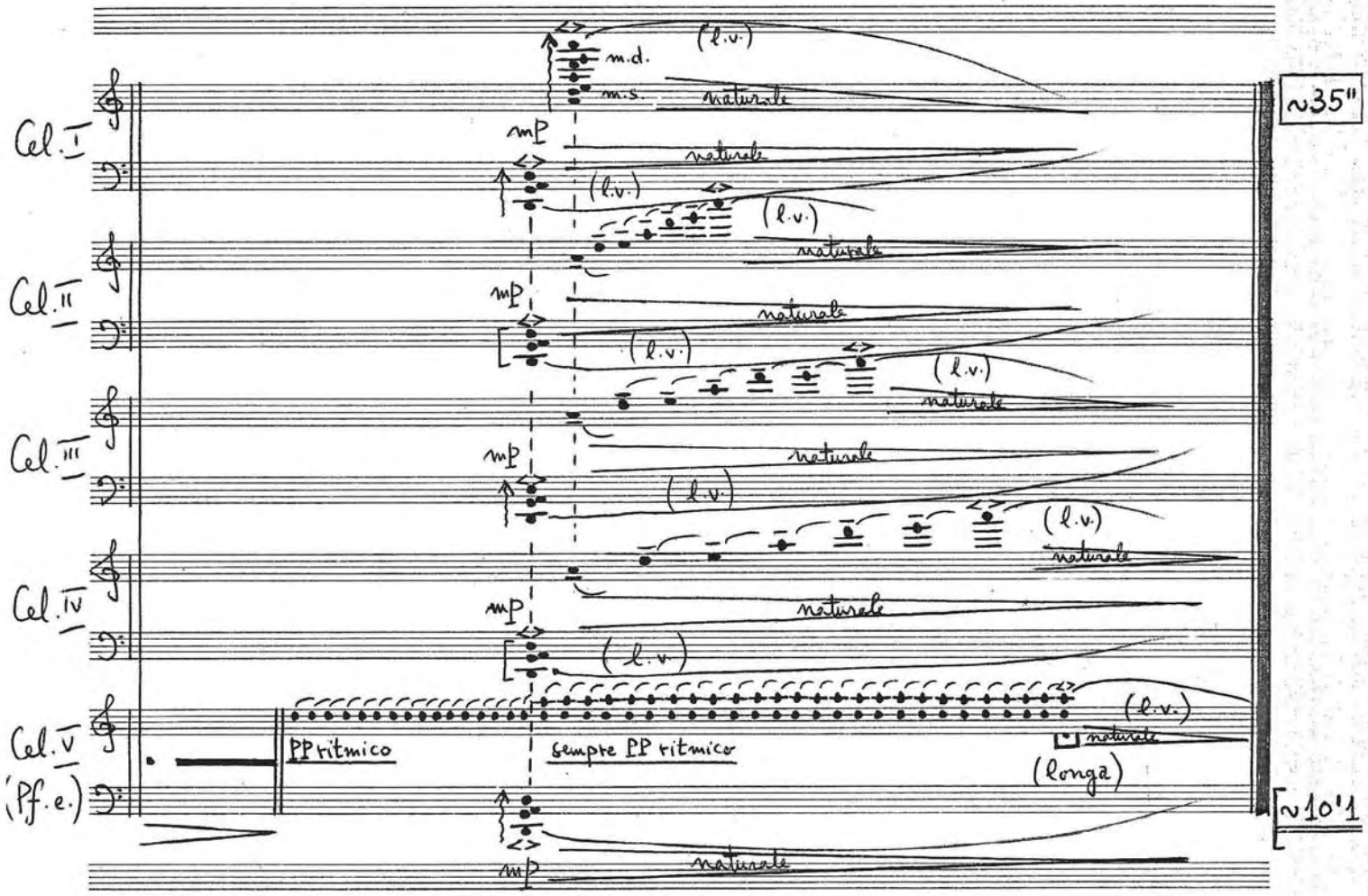

poco a poco animando
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf.e.)
P sempre
PP sempre
~17"
Sempre animando
poco a poco allargando
poco cresc.
crescendo
~18"
Sempre poco a poco allargando
poco decresc.
decrescendo
molto
~21"


Ⓕ Contemplativo – sempre leggiero e semplice, molto espressivo
~25
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf. e.)
8va
simile
P
poco mp
sempre Ped.
(l.v.)
rfz
(~6-7")
dolce, eguale
ostinato (molte volte)
(sempre Ped.)
[~25"
(sempre P dolce ed eguale)


(8↑)
mp
Cel. I
Cel. II
simile
poco
Cel. III
Cel. IV
Cel. V
poco a poco crescendo
(Pf. e.)
mf
(l.v.)
sempre crescendo
mf sostenuto (ma sempre dolce)


(8va)
Cel. I
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf. e.)
P
mP
(l.v.)
[♩~75]
poco a poco decrescendo
G
(~16")
perdendosi
sempre decrescendo
P sempre dolce ed eguale


(8↑)
(~16")
[~25']
Cel. I
P
[♩~75]
(8↑)
(~16")
Cel. II
perdendosi
(8↑)
Cel. III
perdendosi
Cel. IV
Cel. V
(Pf. e.)
(sempre P dolce ed uguale)
(8↑)
[~25']
perdendosi
Cel. I
(8↑)
Cel. II
Cel. III
Cel. IV
Cel. V
(Pf. e.)
poco a poco decrescendo




Bucarest, 10-IV-1994

Serban Nichifor

Durata: ∿5'30"

# 1.) VIA CRUCIS

Serban Nichifor

Drammatico (♩∿66) -Pentru Liana-

I.) sempre poco rubato

Violoncello

Pianoforte

(l.v.)

Pizz.

II.) (♩∿66) Arco

mp molto cantabile

P doloroso

poco

ff pp

sempre pesante, risoluto

poco a poco animando

III.) (♩∿72)

mf

mp

poco a poco animando

IV.) (♩∿78)

f

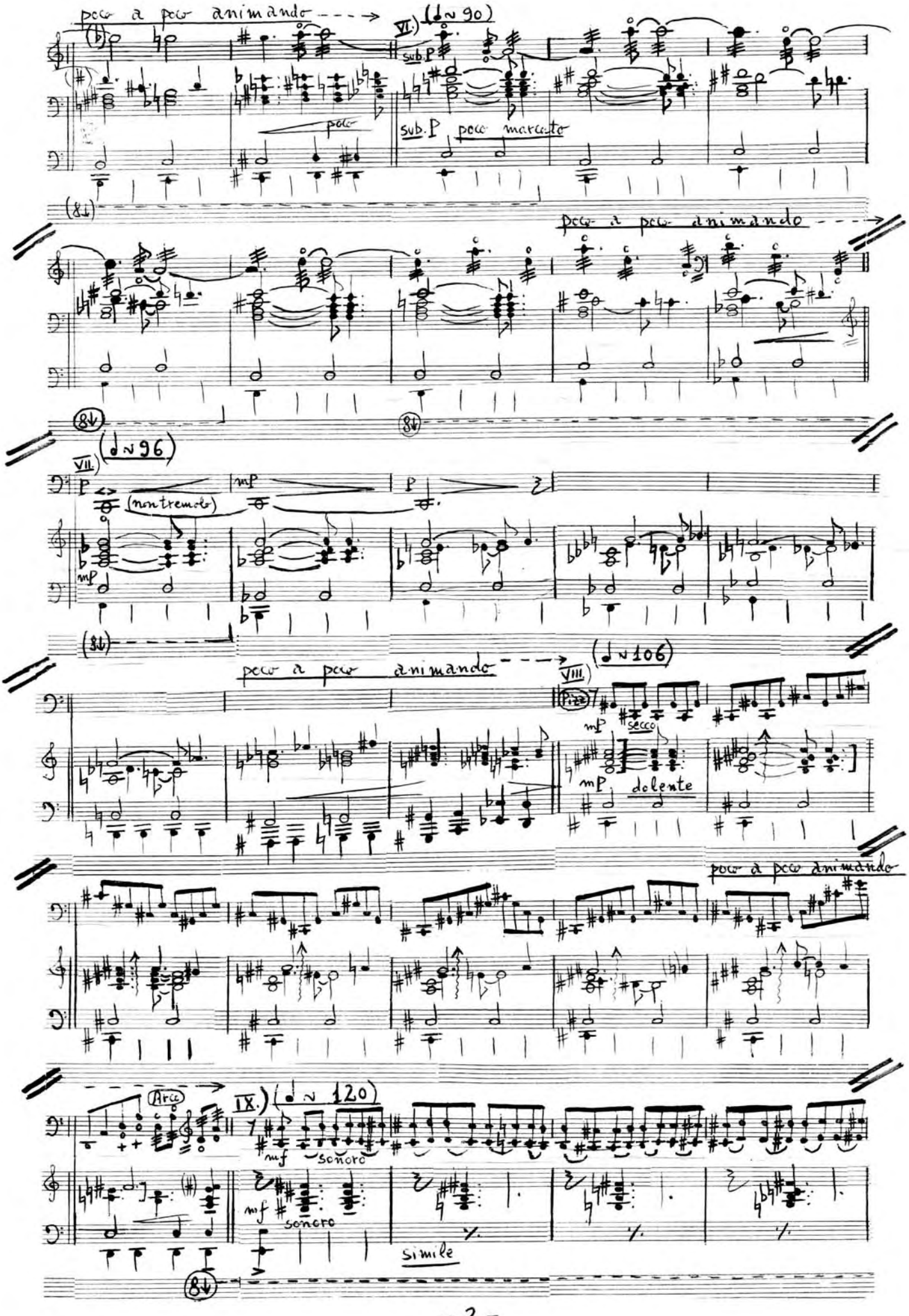
mf

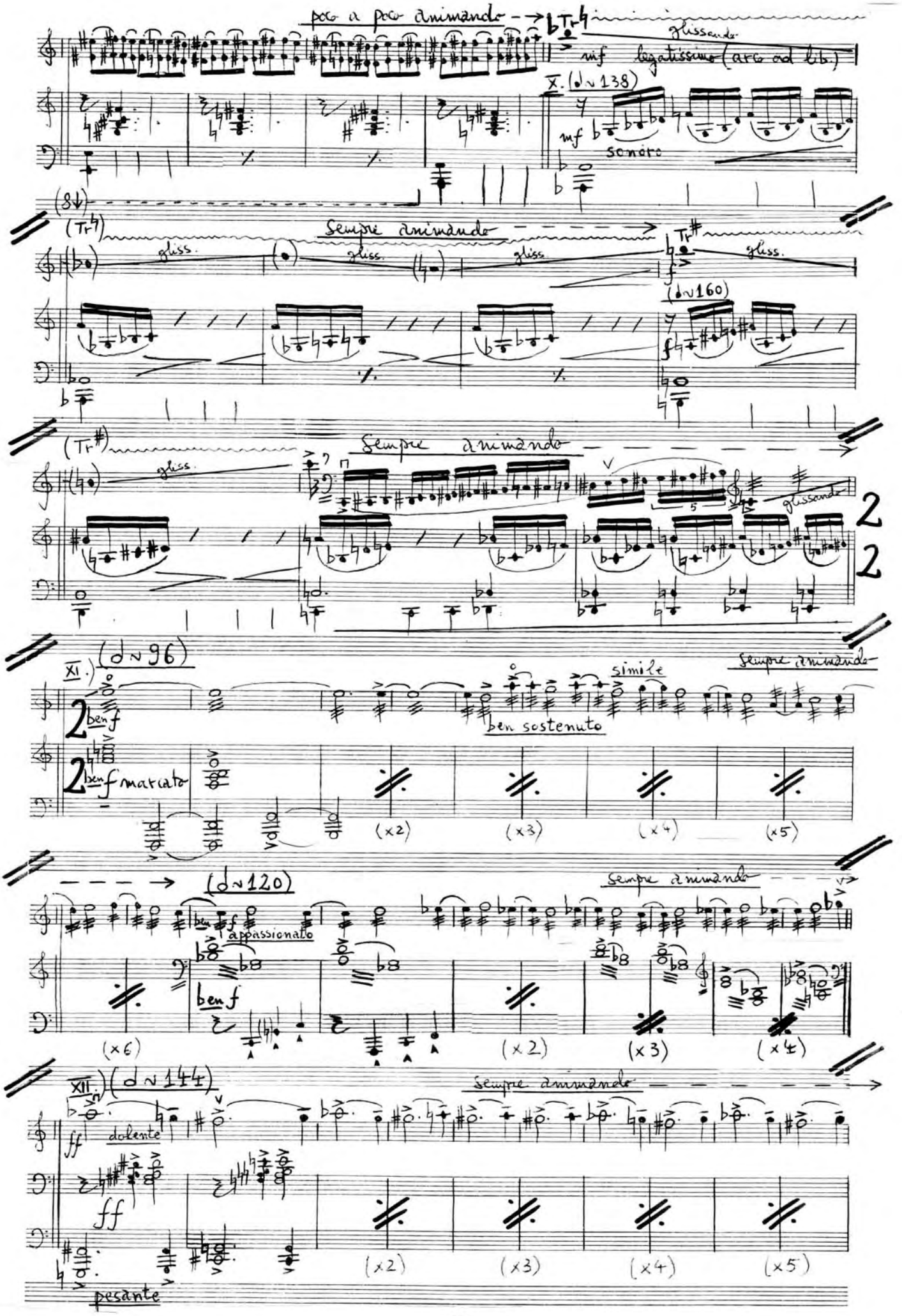
poco a poco animando

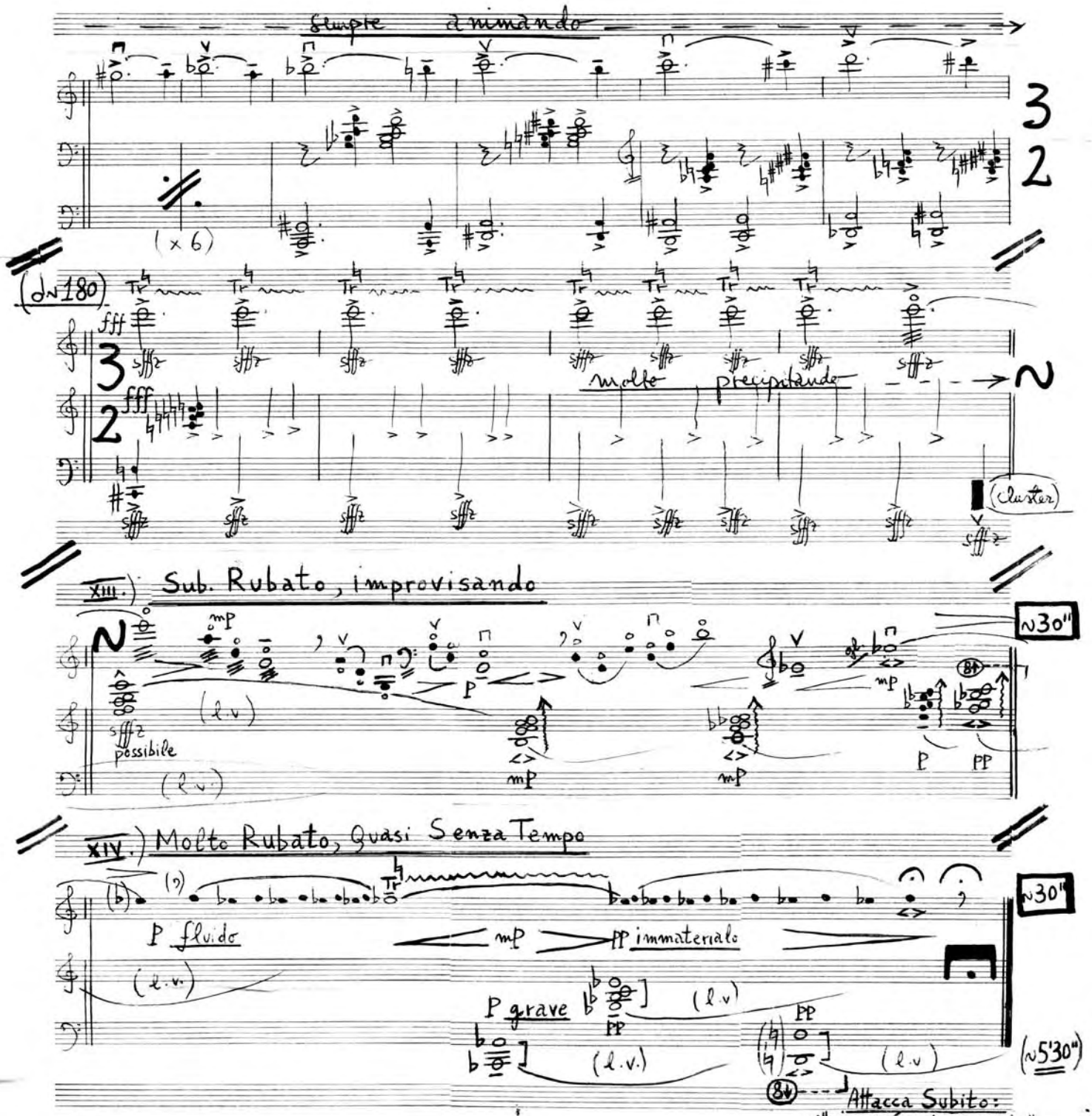
V.) (♩∿84)

ben f

f dolce


poco a poco animando
VI.) (♩~90)
sub. P
poco
sub. P poco marcato
poco a poco animando
VII.) (♩~96)
P
mP
(non tremolo)
poco a poco animando
VIII.) (♩~106)
Pizz.
mP
secco
dolente
poco a poco animando
Arco
IX.) (♩~120)
mf
sonoro
simile


poco a poco animando
glissando
mf legatissimo (arco ad lib.)
X. (d.v 138)
mf sonoro
(8va)
Sempre animando
gliss.
(d.v 160)
Sempre animando
glissando
XI.) (d.v 96)
Sempre animando
simile
ben f
ben sostenuto
ben f marcato
(x2)
(x3)
(x4)
(x5)
(d.v 120)
Sempre animando
appassionato
ben f
(x6)
(x2)
(x3)
(x4)
XII.) (d.v 144)
Sempre animando
ff
dolente
ff
pesante
(x2)
(x3)
(x4)
(x5)




Attacca Subito:
- 2.) "ΗΣΥΧΙΑ/HESYCHIA", ossia direttamente
- 3.) "VISIO"

Şuban Nichifor

Bucureşti, 25-31-XII-1994